

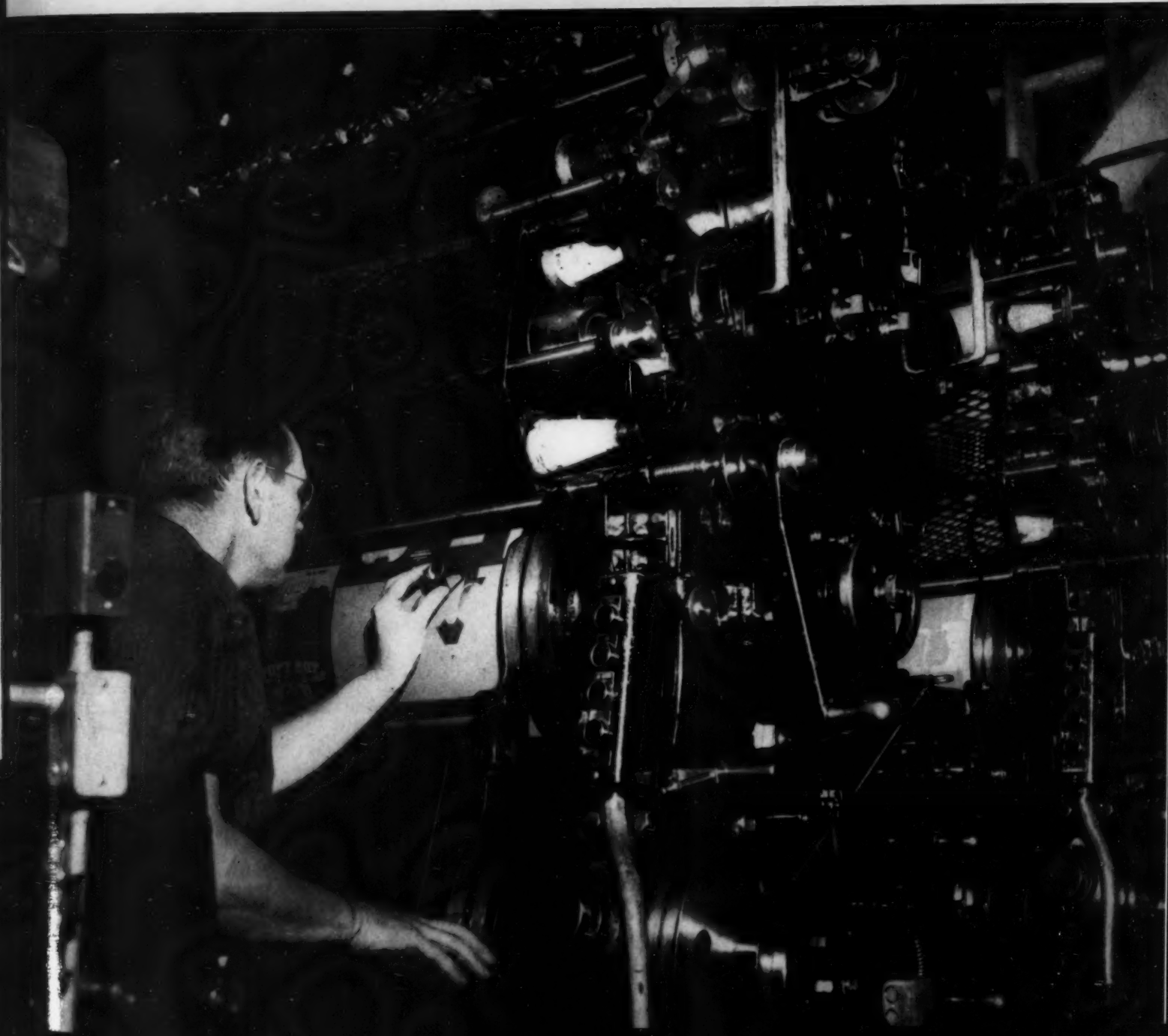
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FEBRUARY • 1947 • VOLUME 15 • NUMBER 2

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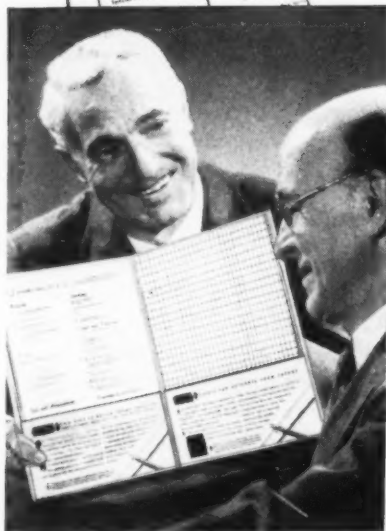
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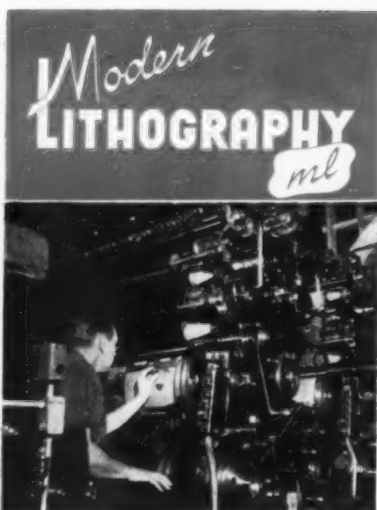
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### THE COVER

A craftsman examines the plate on a big multi-color offset press at the Crocker-Union plant, San Francisco.



ROBERT P. LONG  
Editor

IRENE H. SAYRE  
Technical Editor

THOMAS MORGAN  
Business Manager

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

FEBRUARY, 1947

VOLUME XV, No. 2

### What You Will Find in this Issue

Editorials .....	25
Plastic Sheets in Litho Production..... by D. P. Barnette	26
Six Basic Advantages of Lithography.....	31
Stevens Succeeds Rossotti as Head of Litho Club Assn....	34
Standardization of Color Transparency Viewers..... by William P. Way	36
Lithography as Found in Germany (Part IV)..... by Paul W. Dorst	45
About the trade.....	49
Litho Club News.....	63
Equipment and Bulletins.....	69
Technical Briefs .....	83
Classified Advertising .....	87
Index to Advertisers.....	91
Tale Ends .....	92

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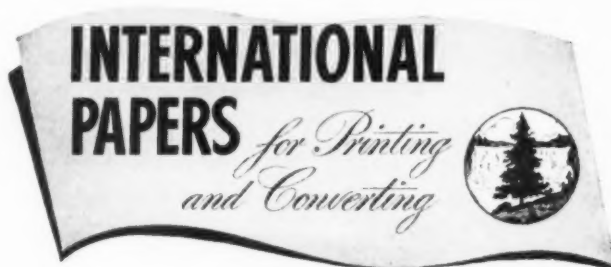


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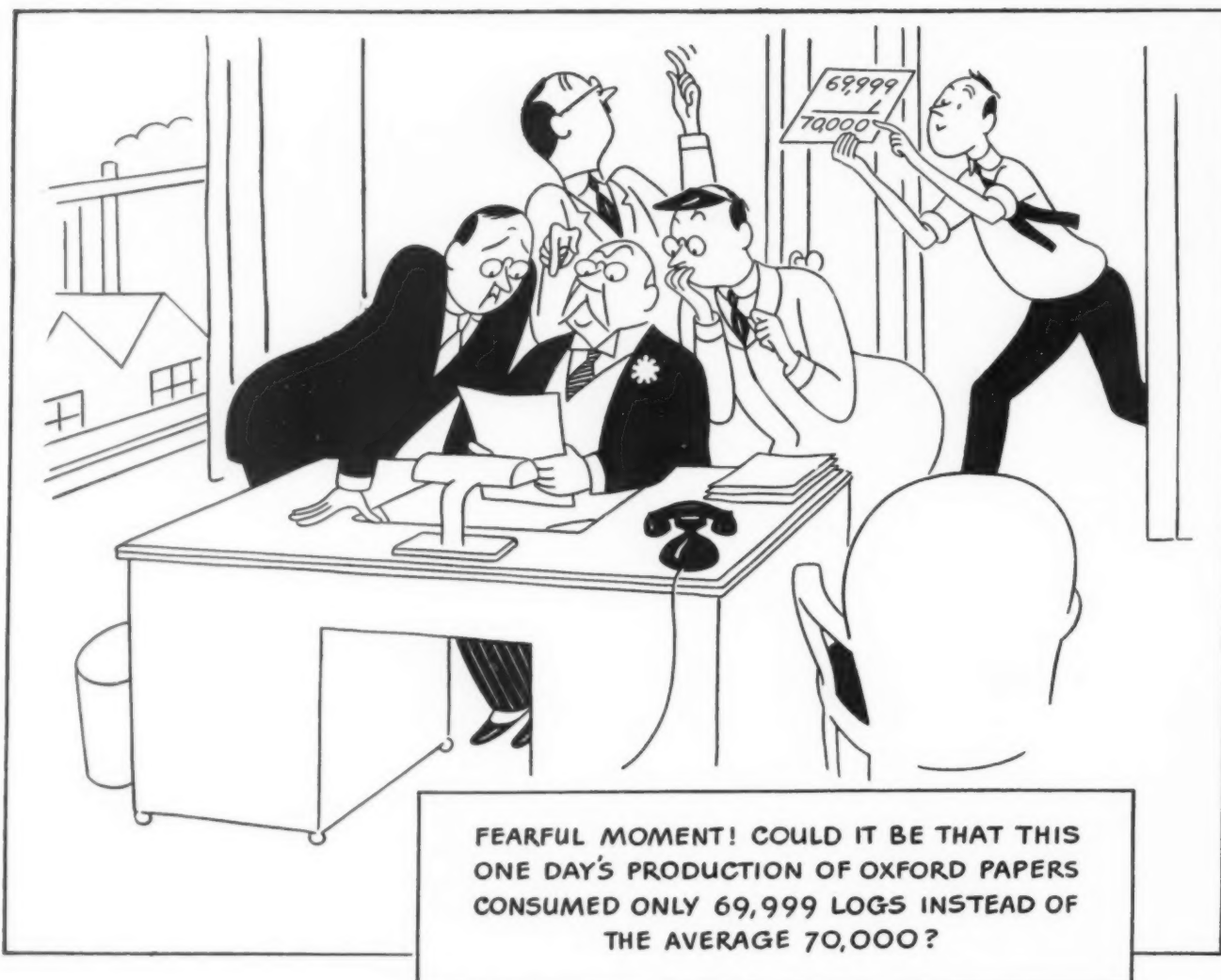
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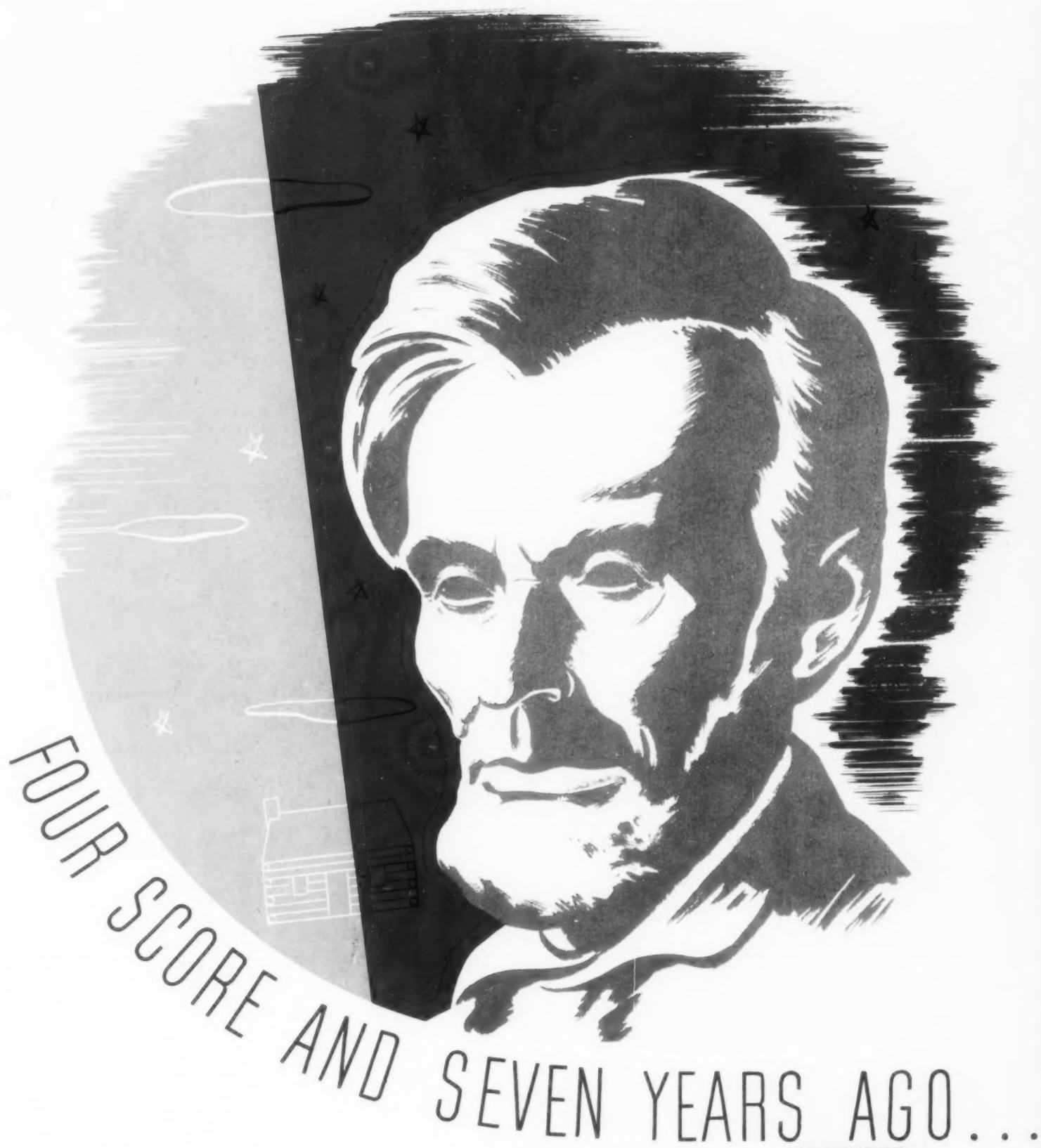
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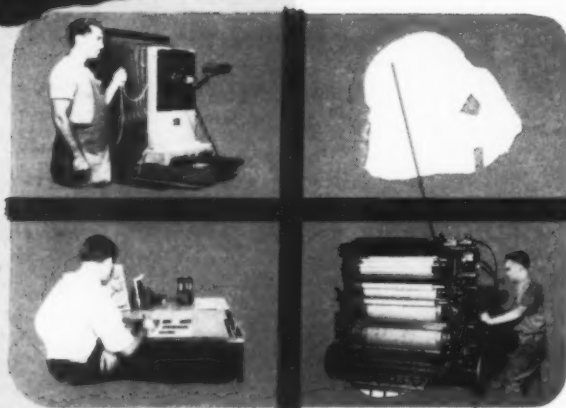
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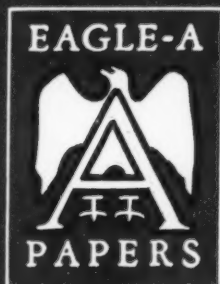
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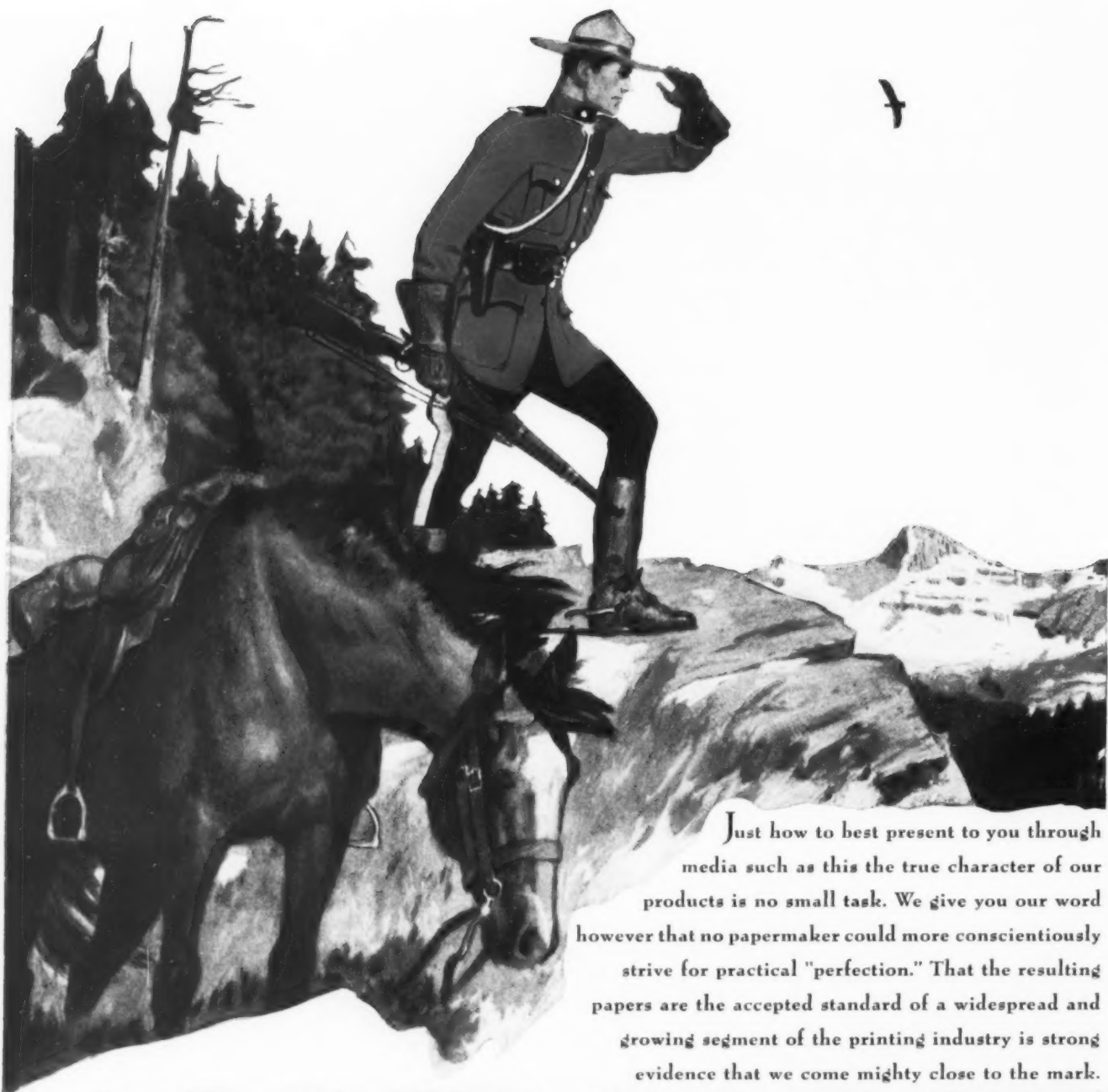
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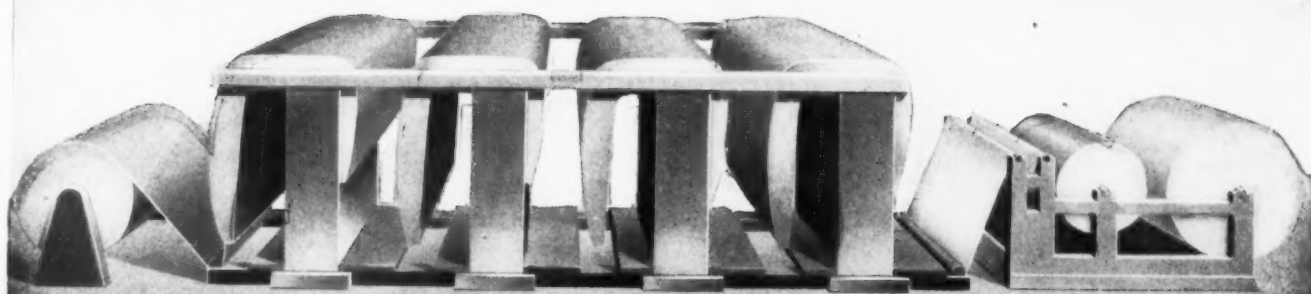


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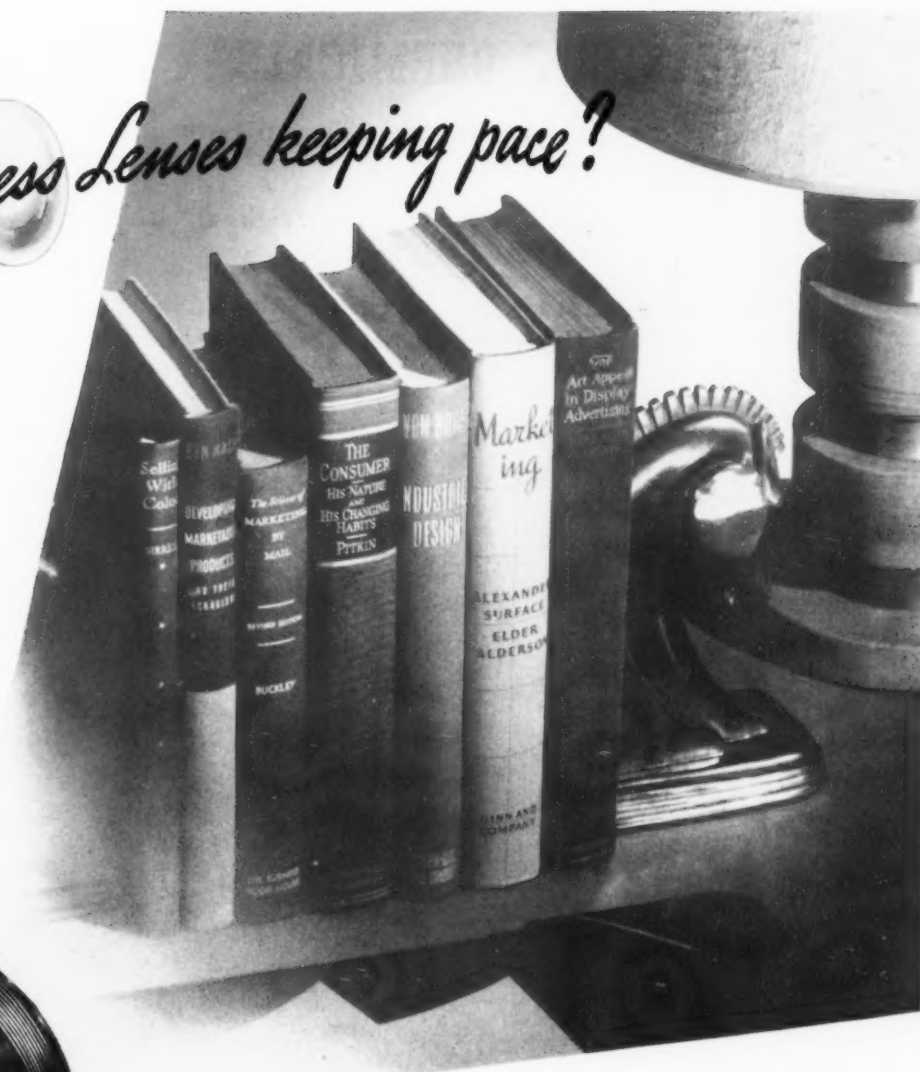


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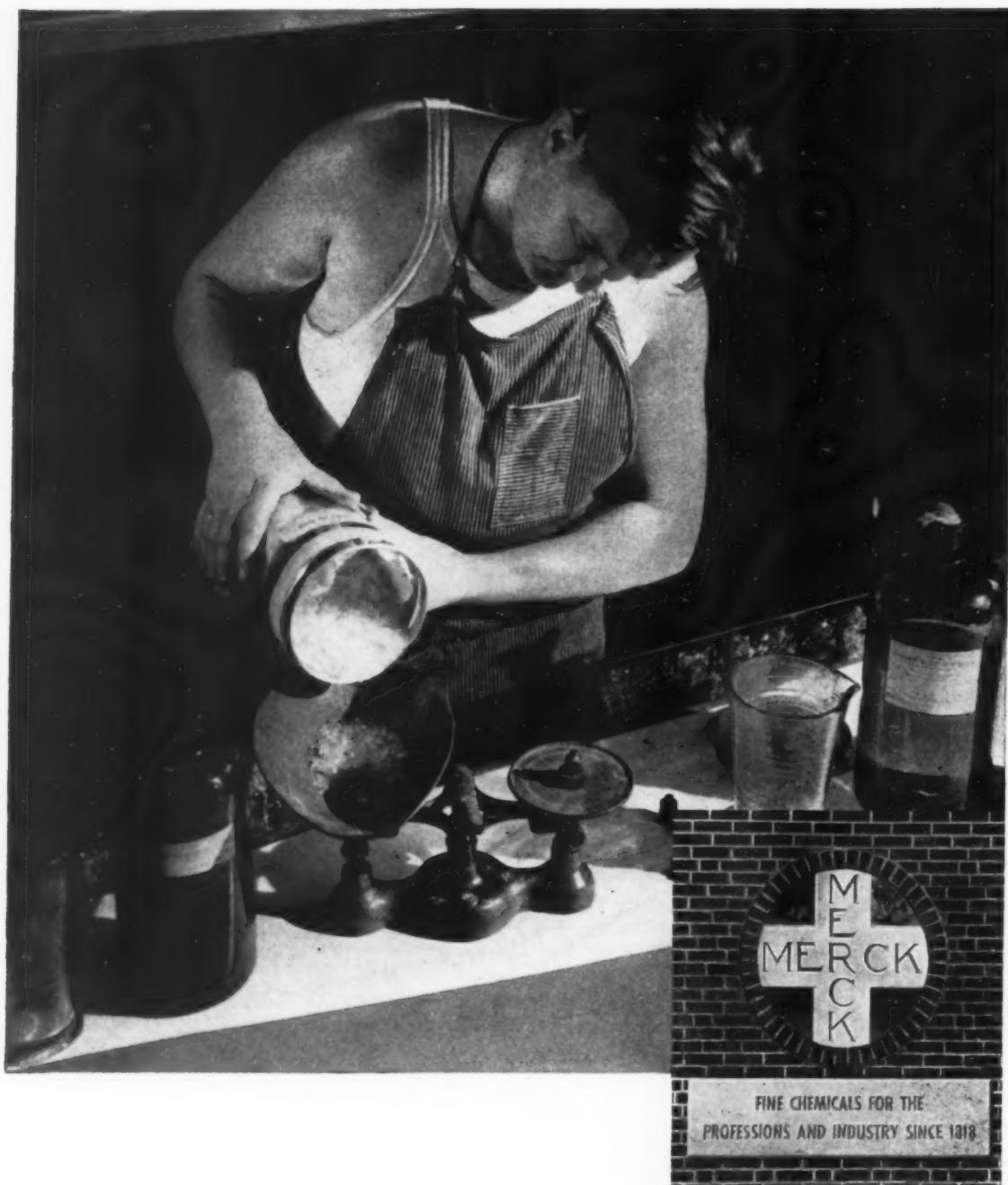
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**Comolith** surpasses by far, in printing qualities, any litho ink on the market. It isn't just another improved lithographic ink. It's an entirely new type ink, developed through painstaking research and formulated from today's newer materials. It has been exhaustively tested in the laboratory and on actual production runs under varying conditions. Every time, **Comolith** comes through with impressions that are sharper, cleaner, and with more depth of tone.

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NAME..... POSITION.....

CITY..... ZONE..... STATE.....



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## EDITORIALS

**S**IGNS of the waning of the boomtime seller's market in lithography are beginning to become apparent. Paper supply is easing up a little, and deliveries of new lithographing equipment are enlarging the production capacity of the industry.

Direct mail folders and brochures are dribbling in from lithographers here and there, with smatterings of selling copy discernible among the full color reproductions.

A recent Sunday edition of a large New York newspaper carried a half-dozen classified advertisements seeking business for offset lithography houses. One advertisement says: "Photo Offset, terrific paper supply; day and night service." Another: "Photo Offset and Printing. Is your problem one of quality, service or fair prices? We can solve it."

**W**E have heard complaints from some quarters that lithography is being priced into the luxury class and that certain jobs either have been abandoned or reduced by several colors because of high prices. Many economists agree that prices in general are at the peak and that increased supply, coupled with consumer buying hesitancy will bring about a leveling off. Meanwhile the so called "second-round" of union demands for wage increases is being delayed in some of the basic industries. But the lithographic industry is not so fortunate. In New York the lithographic union pressed its wage demands, and with a strike scheduled to begin, reached a settlement late in January granting what the employers association described as an increase of 16.4 per cent. Other rises in other cities were also expected by trade observers.

This New York wage increase will be reflected by an increase of somewhere around 12 to 15 per cent in the selling price of lithography, some lithographers estimated following the agreement.

Then, on top of this, the pulp and paper outlook for 1947, issued by the U. S. Department of Commerce, predicts a rise in the price of paper of five to ten per cent.

To sum it up, there will be a rather sharp rise in the selling price of lithography. The reaction

of printing buyers to this rise remains to be seen. But from the employer's standpoint, and from the employee's too, if he is interested in the continued market value of his product, it will be necessary to utilize the most efficient methods and equipment in order to turn out more quality sheets per day. In the competition ahead lithographers will have to know their costs, know their markets, and find ways to enlist the help of the men in the shop to get the maximum production. It will call for leadership and teamwork of a high order.

**T**HE president of a good-sized lithographing company remarked to us the other day that the best money he ever invested was his contribution and yearly membership fee to the Lithographic Technical Foundation. Unlike a good many who yield to the inertia common to all of us, this particular lithographer not only has received the bulletins and scientific reports issued by the foundation over the years, but has studied them and applied the information to his progressive program of plant operation. As a result his plant and method of operation are far ahead of some of the others which go along with the theory that, after all, there is very little new in lithography. It is true that there is little likelihood of atom-splitting or other scientific developments suddenly revolutionizing the present-day methods of lithography. But on the other hand, in fact on every hand, little steps forward are being taken in many phases of the process. And it is control of the little things and the application of the best of the new that add up to progressive and efficient plant operation.

Some lithographing companies have not yet gotten around to joining the foundation or supporting its outstanding research work for the improvement of lithography. Some may hesitate to join or to make a contribution because they are small and cannot hope to give any support comparable to that given by the big companies. A gauge of what to invest in the foundation has been suggested as about one-tenth of one per cent of gross sales per year. In other words ten cents for each one hundred dollars worth of lithography you sell.



# Plastic Sheets in litho production

By D. P. BARNETTE

Chief Reproduction Branch  
U. S. Coast & Geodetic Survey

**P**LASTIC sheets, a development in modern plastics, distributed under such trade names as "Vinylite," "Dyrite," "Loftrite," "Copyrite," etc., each with that most desirable characteristic, an expansion that is negligible, have proven of great value in the processes of lithography in the reproduction plant of the Coast and Geodetic Survey, especially during the war period when all possible means were sought to short-cut production limitations.

The normal work of the Coast Survey is the production of nautical and aeronautical charts and topographic maps, millions of which were produced from the modern offset presses in the plant of the "Survey" to aid in the prosecution of the war. Color process reproduction is frequently on the program.

Plastic sheets have been used to a great extent in this plant in developing methods and means for expediting the processes connected with chart and map reproduction, but it is believed that a description of these methods, which have proven so beneficial and economical, may prompt thoughts of usage in the general field of lithography\*.

Plastic sheets are available in many forms and thicknesses, transparent, translucent (partially transparent) and opaque (white), the transparent type can be secured in clear, or grained, one or both sides, the translucent and opaque are usually grained one side. Thicknesses are .005, .0075, .010, and thicker if desired, and in size as large as 51 x 150 inches.

\*For detailed information and formulas for images on plastic sheets, see the article "Dyed Images on Vinylite, Acetate and Glass," by Anne Wahl, Modern Lithography, Jan. 1947, pg. 31. (Reprints are available on request from this magazine.)

Thinner sheets are in production.

In the reproduction of aeronautical charts in this office colors are used to emphasize water and land areas, blue for water and green and brown to emphasize the earth's elevations. Two tones of green represent the lower elevations and as many as six tones of brown the higher. The tones of green and brown are secured by the use of solids and rulings and the water area is produced by halftone screen on the drainage (dark blue) plate. (See special insert, opposite.)

Each tone and screen area requires a negative, from which the tone or screen is produced by interposing a film of ruling or halftone tint between negative and plate during the process of plate making in the vacuum printing frame, a method long practiced in this plant.

Here definitely the plastic sheet serves to expedite the work and provide an economy in time and labor.

By using plastic sheets for such work, certain selected areas representing tones of color are made man-

ually, painting the area with a water soluble opaque. A blueline print on the plastic furnishes a guide for the painting. The remaining tones are secured chemically by using the painted sheets to secure process prints on gum-bichromate coated plastic sheets. These process printed plastic sheets are developed by the deep etch method and stained with a non-actinic dye, after which the gum-bichromate prints are removed to produce the artificial plastic negatives for such tones.

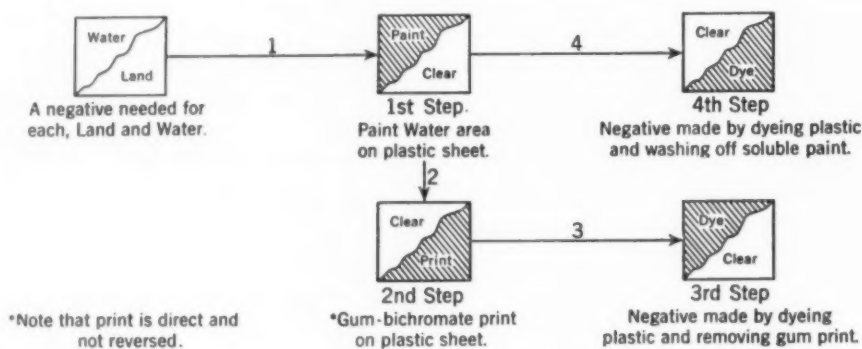
Following the production of the chemically made artificial negatives, the drawings, which were made with water soluble opaque, are likewise stained with the non-actinic dye. The soluble paint, which is not penetrated by the dye, is then dissolved, converting the drawings also into artificial negatives.

Thus by this method a great amount of drawing and the normal photographic camera work are avoided.

A sample diagram will illustrate the evolution of the artificial negative, and the saving effected in drawing. (Below)

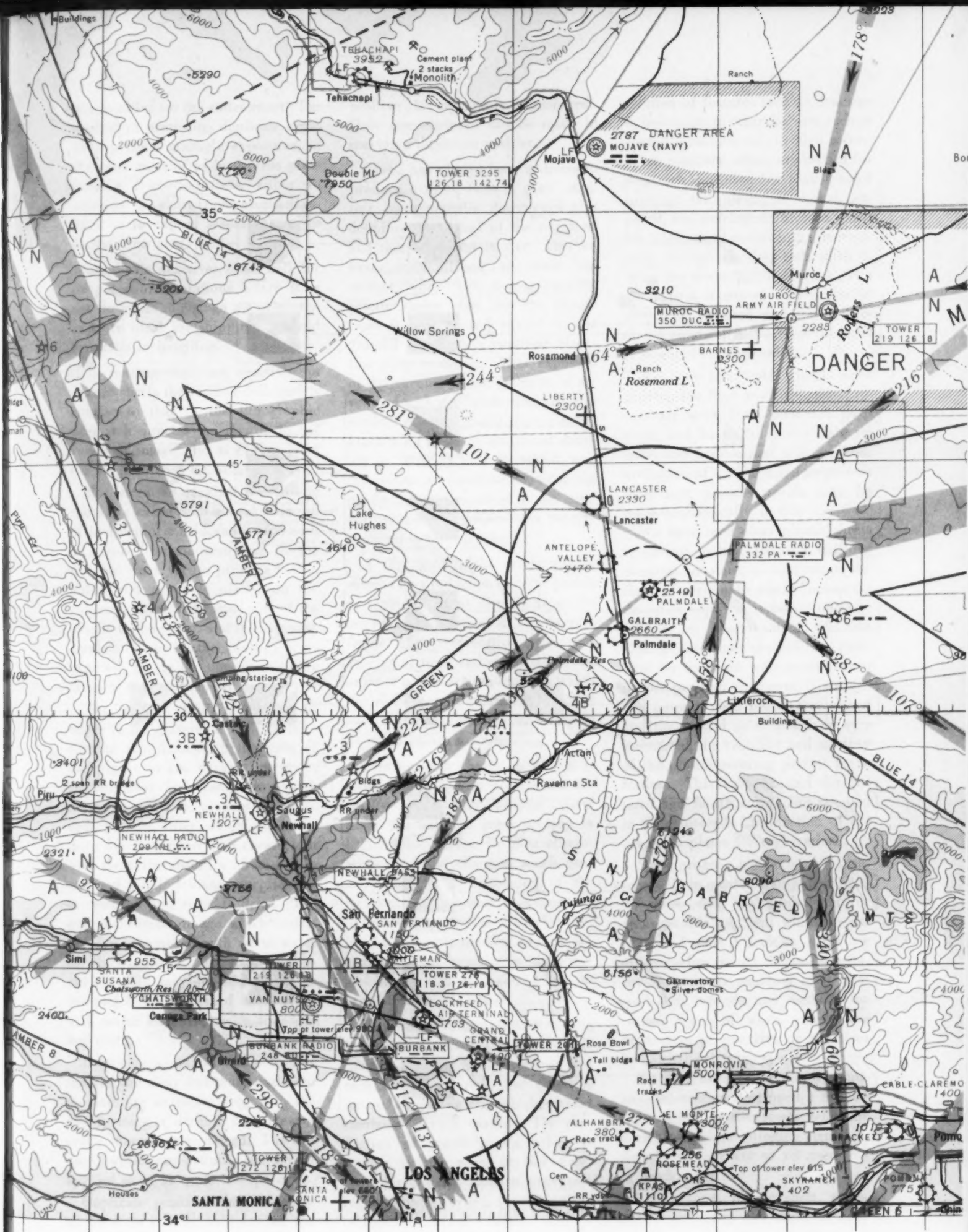
A further use of the plastic sheet in this plant has been the production of duplicate negatives, which can be accomplished without the usual intermediate step of first making a positive.

The charts of the Coast and Geodetic Survey are usually large and require two or more large glass negatives for reproduction purposes, but in producing duplicate negatives on plastic sheets these are combined into



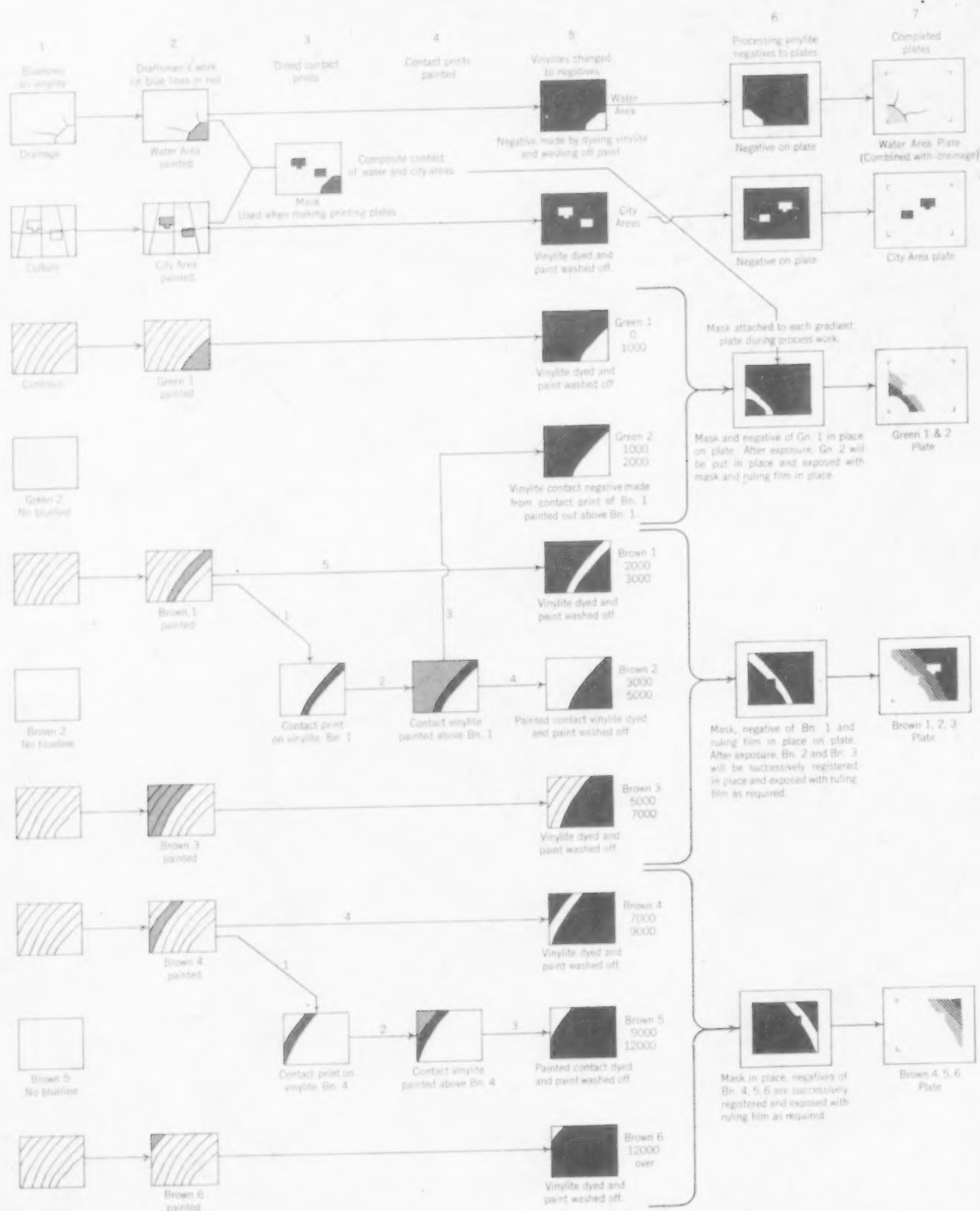
Normally drawings would be made for both Land and Water areas, but here the Water area only is drawn from which artificial negatives are created for both.





U.S.C. & G.S. B-3333-0 (1) + +

Portion of Aeronautical Chart  
 Printed and Published by  
 U. S. Coast and Geodetic Survey  
 Washington, D. C.



Plastic Sheet Preparation of Aeronautical Chart Colors  
U. S. Coast and Geodetic Survey

one negative for the entire chart. The method of producing duplicate negatives permits multiple exposures, in the same manner as in process plate making from negatives, either to compose the chart from several negatives or to expose several negatives on the same area.

Duplicate negatives serve well for purposes of alterations where it is not desirable to change the originals, and are ideal for shipping to avoid breakage in handling.

In making duplicate negatives on plastic sheets the method followed is similar to that of the lithographic deep-etch process in regard to reversal of image, and as explained in the diagram (See Pg. 26 and insert.).

For negative making the plastic sheet is cleaned with a weak solution of hydrochloric acid and coated with a gum-bichromate emulsion in the whirler. In a vacuum printing frame, golden-rod paper is placed on the rubber blanket, the coated side of the plastic to the paper, and the negative, emulsion side to the plastic; it is exposed by using one double arc lamp at not less than 48".

The exposed plastic is taped at all edges to the glass of a light table to prevent any damage to the back of the plastic in the dyeing operation. Development is accomplished with the same materials used in the deep-etch process, after which a non-actinic dye is applied with cheesecloth over the entire sheet for about one to one and a half minutes, surplus dye is removed and sheet is dried. The gum-bichromate image which resists the dye is removed with warm water to which a weak solution of hydrochloric acid may be added. When completed it is washed thoroughly with water and dried with squeegee and cloth.

Duplicate negatives made in this manner are clear and sharp and need no painting or retouching, with the dye forming a durable negative not easily marred or scratched. The dye used, while non-actinic, can be so applied as to be quite transparent.

Duplicate positives may be made in the same manner as described for duplicate negatives, providing the

positive is sufficiently transparent. Only one exposure can be made in making a duplicate positive.

There has always been a desire to produce a print, from a glass negative, on a material that would give definition the equal of the negative, and that would retain size. This we have accomplished on both the opaque white and the translucent plastic sheets. For this the plastic sheet is cleaned and coated on the grained side with a modified black-line print emulsion. After exposure of the vacuum frame the print is developed with deep-etch materials and produces on the plastic sheet a dense black print to which additional drawing or lettering may be added, and thus create an excellent copy for the production of negatives in the camera. Broken negatives are readily replaced in this manner.

A very modern use of the plastic sheet is the production of color proofs of charts or maps directly from the negatives or positives in the vacuum frame. For verification or proof reading of work and registration, one or more proofs are required, on which the verifier or proof reader indicates such changes as may be necessary to be made before printing.

Proving such charts on plastic is economical, as it eliminates the necessity of making process metal plates for hand or press proving in lithographic colors. By also eliminating the proof changes, which usually required the remaking of the metal plates, a considerable economy in time and material is effected. Proving in color on plastics can be accomplished in practically the same amount of time as that required to process the metal plates.

To produce color proofs on plastic sheets from negatives, the plastic is coated, exposed, and developed, for each color required; the color is secured by adding dye to bichromated emulsion at each coating. The production of proofs in six colors is routine in this plant at this time. Colors are quite true to tone and registration is perfect, furnishing the verifier or proof reader with a facsimile copy of the chart with true

relation of features such as drainage in one color, to other features such as contours, culture, etc., in other colors. When positives, which are needed for deep-etch, are used for plastic color proving, the plastic is coated, exposed, and developed, for each color, but when using positives the development is by the deep-etch method. After the development of each print the plastic is coated with a dye of the color required and the bichromated emulsion print removed; this is repeated for each color.

We have tried such plastic color proving for four and five color process art work from deep-etch positives, and have had pretty fair results, and believe that with a standardization of dyes to simulate process inks, true process proofs may be made economically in this way.

We have used clear plastic sheets to control, or key, deep-etch halftone positives in place, to conform to design of original, where numerous drawings required assembly into one subject for reproduction. On one clear plastic sheet the halftone positives for the black were assembled in proper position, then over this a second piece of clear plastic was placed and the second color positives were assembled, the visibility and stability of the plastic assuring perfect registration. This was repeated for the third and fourth colors and resulted in very successful production of the deep-etch plates for registration.

Some progress has been made commercially in coating transparent plastic sheets with silver emulsion for photographic use, and while we experienced some difficulties in the use of the earlier coated sheets, the present coatings are enabling us to proceed with reproduction methods for certain types of work, chiefly the production of positives or negatives by contact printing.

We have through the use of a suitable substratum developed a method for coating plastic sheets with the normal wet plate collodion emulsion, though we have not as yet used this to much extent.

The grained plastic sheet, transparent or opaque, constant in size, provides an excellent medium for



drawing. The transparent sheet permits the making of the finished drawing by copying or tracing the original. Separation drawings for colors may readily be made by tracing the finished drawing with the assurance that each drawing will maintain size for correct registration, or if the color separation is complex, blueline prints may be made from the negative of the finished drawing, on plastic sheets, to furnish the artist or draftsman a key for producing the colors. In preparing such keys we use plastic drawing ink from which negatives may be made in the camera, or by painting with water soluble paint and dyeing the plastic to secure a negative without the aid of the camera, as previously explained. Note however that in producing drawings for dyeing, the blueline is made on the back of the plastic and the drawing painted on the face or grained side to produce the reversed image needed in a negative for offset reproduction.

In the production of aeronautical and related charts in this office, plastic sheets serve an important role. In the initial steps the compilation or original drawing is made on a transparent plastic sheet and is accomplished by tracing information assembled from various sources and changed to the scale of the proposed chart. A crude but accurately compiled chart is thus produced as an original. On this original, colors are used to distinguish the various characteristics of a chart, colors that will photograph in the camera, black for culture (names, roads, railroads, latitude and longitude lines etc.), dark blue for drainage (shoreline, rivers, etc.), and brown for contours (lines of elevations).

For reproduction of the chart by photo-lithography a "finished" drawing for each color must be made, termed finished in that each drawing must conform to established conventional form, changing the crude character of the compilation to proper style.

To produce these drawings with an assurance that registration will be correct the plastic compilation is photographed and the resulting negative

(glass) used to produce blueline prints on plastic sheets or paper mounted on metal, as may be required one for each color for delineation by the draftsman.

These finished drawings are termed base colors to distinguish them from the tints used for land and water areas previously mentioned.

Prints from type are used for all names and figures to avoid hand lettering. Such type prints, suitable for reproduction, are produced on thin cellophane with the impression made on both sides of the material when printed in the press. Some prints are used as printed on the clear cellophane, other cellophane prints are coated with a white ink to provide an opaque back. All prints are coated on the back with an adhesive wax for mounting on the drawing.

In addition to the base colors of black, contours (brown) and drainage (dark blue), there is an aeronautical information plate (red) that really converts a topographic map into an aeronautical chart. The drawing for this color is prepared on either white plastic or on mounted paper on which a combination blueline print of the black, contour and drainage is made to provide a key or copy for drawing and on which the names and symbols, both from cellophane prints, can be placed in relation to previously prepared drawings. Certain information such as radio ranges, etc., is produced on the red plate by the use of 133 line halftone screen film, which is interposed between the negative of the ranges and the plate as the red plate is made.

This red aeronautical information is subject to frequent changes and requires revision at each printing. To accomplish this cycle the existing negative is painted for deletions and a blackline print made on translucent plastic on which new information is added by drawing and type lettering, and a new glass negative made for reproduction. This method provides a sharp, dense black copy from retouched negatives for each revision and avoids any necessity for correcting deteriorating originals. Each fresh print when revised becomes an original.

The use of screens, patterns and rulings for map work to emphasize certain features has been practiced for many years. Such screens normally have been added to the printing plates by hand transferring from standard or stock plates. It has only been in recent years that such screens and rulings have been added to printing plates in the process of platemaking in the vacuum frame by interposing photographic film of the desired screen or ruling between the plastic negative and the coated plate.

This modern method of interposing screens and rulings produces plates decidedly more economically than is possible by any other means. The plastic negative, a simple open negative, is easily prepared and as easily corrected. With no ruling or screen on the negative, they are interposed between negative and plate, and the resulting plate is strong, sharp, uniform, with no junctions to improve and an ideal plate for the offset press.

By perseverance at the task we have been able to produce in our plant master films of halftone dots of various tonal values, using a 133 line halftone screen, and in size 30 x 40 inches.

Tint films for use in producing the tones on the plates are made by contact from the master films by using the vacuum back of the camera as a printing frame, and the light source an electric bulb at some distance.

Rulings are produced on glass negatives in the camera by using the 133 line halftone screen and accomplished by moving the negative in the camera back during exposure so that the dots form lines.

These become master negatives and are placed in the transparency holder of the camera in producing film rulings of varying tones, at same scale, or by enlarging to provide desired number of lines per inch. These are also 30 x 40 inches in size.

The foregoing describes to a great extent the use of plastic sheets in our plant. Whenever we need a medium that will maintain size in accomplishing some phase of reproduction we use the plastic sheet.★★



# 6 basic advantages of lithography

**LNA material aids printing buyers in getting a clear picture of the basic reasons why lithography is advantageous**

**D**URING the last ten years a change has taken place in the origin of lithographic sales. Increased volume has been largely due to more "voluntary" business—both in an increased acceptance of the process for established uses, as well as in new applications for the process. Even before the war, an increasing amount of lithography was being "bought" rather than "sold". This has been due to higher standards of lithographic quality and to an increasing knowledge on the part of the printing buyers of the applications and advantages of the process.

Today's condition of more business than we can handle is not permanent. Our industry will again be looking for business as it has been in the past. It is just good business to prepare now for tomorrow's need—to plant the seed for future business.

The Lithographers National Association realized that the present great influx of new men into the advertising and printing production departments of customer industries presented an opportunity. Much of the future business of all the major printing processes will come from these men who are now being trained. Many are enrolled in the advertising courses conducted by advertising clubs, production men's clubs, and by the colleges and on-the-job training programs of advertisers and their agencies. How much business these men will place with lithographers in the future will depend largely on their knowledge of *when* our process should

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*Acknowledgment is made to H. C. Latimer, head of the Educational Department, Lithographers National Association, for his assistance in compiling this information.*

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be used—its applications and advantages.

A search of advertising text books generally used in teaching advertising production revealed an almost total lack of information on "when and why" to use lithography, the most important part of these men's knowledge of the process. To fill this gap in teaching material available, LNA's Educational Department published a folder, "Lithography's Place In Printing Production," and offered a copy for each trainee to all organizations teaching advertising. Up until the first of this year over 10,000 of these were requested by such organizations and supplied by the LNA. Each term and each year additional new men will be taught lithography's applications and advantages. This current work of the association's Educational Department to develop future business for its members is part of the general program. As with this particular work, the lithographic industry as a whole benefits from much of this program.

From the Lithographers National Association's copyrighted folder,\* "Lithography's Place In Printing Production," the following material has been extorted by permission:

\* Restricted to LNA membership for sales training and customer relations use but available free to educational institutions.

The reasons for using the lithographic process usually come under one or more of six basic groups:

## 1 PAPER STOCK USED

When the choice of paper stock calls for fine halftones (120-line screen or better) on a rough surface stock such as: Fancy Finish, Wove, Antique or Laid Finish, Bond, uncoated Cover Stock, etc. This is possible because the ink is applied from the rubber-covered offset cylinder. Applies to such work as:

- a. Folders, broadsides, booklets, etc. with fine halftones on an expensive rough surface or fancy finish stock for effect.
- b. Process color work on uncoated stock. On long runs the use of an inexpensive uncoated stock, such as sulphite bond or halftone news, in place of coated stock required for letterpress, can make a considerable saving in cost of paper.  
(Offset *coated* stock is used when desired—particularly for work to be varnished or for sharper detail or greater brilliancy for colors.)
- c. Letterheads with illustrative treatment calling for fine halftones on bond stock; also the advertising, 4-page sales, and dramatized letterheads, using halftones with sales copy.
- d. The new lightweight opaque bonds printed both sides and carrying halftone illustrations. Much used for statement enclosures by department stores and specialty shops that want the "tone" of a bond paper.
- e. Envelopes to match letterhead treatment, or to carry thru the art treatment or theme of a booklet or catalog. Also the "panoramic" (all-over decoration) envelope.
- f. For letter campaigns where halftone illustrations are desirable, lithography reproduces the illustrations, the letter and the letterhead in one run; for many long-run form letters lithography has replaced the processing of the letterheads, doing the whole job in one run.
- g. Direct mail literature, particularly broadsides, with large dramatic halftones

and colors on the various fancy finish papers—handmade finish, homespun, etc., as well as on wove finish.

h. Children's picture books and many primary grade text books illustrated with attractive process colors and halftones on the text pages of soft uncoated stock lessening eye strain, and on which the lithographic process can put fine halftones.

i. Advertisers' recipe books with process illustration on an uncoated stock by lithography. Wet fingers do not cause pages to stick together.

j. Parts Books and Instruction Manuals using halftone illustrations on bond paper for its strength.

k. The new trend in stockholders' reports is to illustrated booklet form on wove or other rough surface stock. The same trend holds true in town and city yearly financial reports. Halftone illustration on such stock calls for lithography.

l. Lithography permits fine halftone and process illustration on uncoated cover stock for magazines, catalogs and house organs, stockholders' reports, etc. The cover of *Fortune* magazine is an example; *Coronet's* is another example.

m. Liquor and other expensive bottle labels on uncoated stock with halftones.

There are of course many other such applications calling for the use of lithography (magazine inserts, greeting cards, menus, etc., etc.). Lithography's ability to put fine halftones (frequently 175 or 250 screen) on the various uncoated paper stocks, and *not cost*, is the determining factor for the use of the process in the above types of printing.

## 2 COST OF PLATES

With illustrations and color being used extensively in many types of printing, the buyer today is concerned with the cost of printing plates—halftone and line engravings, electros for multiple images in longer runs, wax plates for fine ruled form work, reverse plates for many types of multi-color work, and process-color plates—or their equivalent in printing processes other than letterpress. With the exception of electros, these costs are usually in addition to the printer's quotation when letterpress is used, but included in the quotation when lithography or gravure is used.

Because of economies peculiar to the process and of ways of preparing copy for economical reproduction, lithography frequently offers the printing buyer an opportunity to eliminate, or greatly reduce, the cost for line illustrations, and to lower the cost of halftones—particularly for the large sizes and for silhouette, "drop-out", or vignette halftones, and for combination line and halftone work. For this reason comparative bids between processes are frequently obtained when there is a question of doubt as to which process would be most economical. Actual experience with printing costs will soon enable you to judge those jobs which can be done most economically by lithography because of plate costs.

# The Six Basic Reasons for the Use of the Lithographic Process

### Line Cuts Frequently Avoided

With lithography there is no charge for the equivalent of line engravings if the illustration is in the same scale with the type proof and placed in position. This means that a page including a pen and ink sketch or a Rossboard illustration with reversed signature (photostat negative) pasted up with reproduction proof of type matter (all in scale) costs no more than reproducing straight type matter of equivalent size. If the lithographer has to reduce the size of line illustration to fit space, there is a cost for a line negative of course, but this is less than the cost of a line engraving of the same size. For halftone illustrations the extra charge for halftone negatives is usually less than it is for the equivalent halftone engravings.

### Lithography for Short Runs

Some text books on printing production state that lithography is particularly suitable for long runs of color work. This is true, but in short runs involving large initial plate cost (particularly process plates) lithography is frequently more economical than other processes because of the usual lower cost for lithographic plates and less make-ready time involved—important in short runs. There are exceptions to this, of course, for faithful reproduction of color work varies greatly in cost.

### Multiple Images & Long Runs

Where little or no typographic plate cost is involved, lithography is at a disadvantage economically until the length of run increases to the point where additional printing images "steps" on a lithographic press plate compared to electros in letterpress) appreciably reduce press running time. Since the cost of a "step" on a lithographic plate is small compared to that of an electro, and speeds of lithographic presses (all are rotary type) are greater than those of typographic flat-bed presses, lithography is usually at an advantage on a long run. (Sheet-fed rotary type presses of the three major processes are all comparable in speed—the printing plate is curved in all cases.)

If high initial typographic plate costs are involved, lithography's advantage becomes still greater in long runs. Your local lithographer will give you the cost of additional "steps" (which cost varies little as to size involved); your price scale for electros will show you the cost for electros which does vary according to size.

### Ruled Forms

Ruled forms too intricate for making with Ludlow slugs or with type combined with rules, can be prepared for camera by mak-

ing a layout (usually twice the size) with type matter pasted in position and ruled lines put in with a pen. Or same size copy can be used with rulings indicated if the lines are scribed on the back of the negative. By lithography the finest of lines can be held and plate cost is economical. Any form already well printed can be duplicated satisfactorily by lithography merely by photographing a good specimen—this is an often used form of reprint. It is generally conceded that fine ruled form work can be produced by letterpress only by having a "wax plate" made, quite expensive. For long runs lithography has the advantage of its economical "steps", compared to the cost of additional electros by letterpress. Lithography usually eliminates the necessity for pen ruling and thus saves an additional operation.

### Color-Correction Charges

An advertising campaign involving the same process color illustration in posters, window displays, car cards, and direct mail gives lithography a cost advantage because this process does not have full color correcting expense for each part as in photo-engraving where color correction is done on the metal plates. One set of color-corrected negatives is used for all illustrations repeated, regardless of changes in size, and color correction costs for each different size are held to a minimum. This economy is reflected in the plate costs for all parts of the campaign—from the large posters on down thru the window display and car card sizes to the full color dealer booklet merchandising the advertising program.

### Conversion Processes

When a process color advertisement has been run in a magazine, it is possible to reprint the advertisement—in whole or in part, in larger or smaller size—in all the colors—by lithography thru "conversion" of the printing plates used by the magazine. If the ad was printed by letterpress, transparent proofs in black of each of the four color plates are pulled on cellophane-like material and the lithographer has the equivalent of camera film screened positives of each of the color separations. Negatives, enlarged or reduced slightly, can be made from these. If the advertisement was printed by gravure, the advertiser secures from the magazine continuous-tone color separation positives on glass. In both cases the expense of remaking color separations is avoided and the cost for each set of color plates is usually less than it would be if working from the original art work. From art work in magazine ads it is possible to derive much in the line of dealer display material. Whole ads may be "blown up"

to a window poster featuring a special offer, or just a part of the art work may be used in making up counter displays or window strips or booklet cover illustration, etc.

### 3 SIZE

Because of size limitations with photoengraving equipment and cost of large engravings, most large size work has always been done lithographically. The exceptions are mainly for short runs of flat color work by silk-screen and for posters consisting only of type. Poster and display lithographers are equipped with very large cameras made for process color work, and for still larger size work use projectors for handling halftones. The standard size sheet used in sheet poster work carries a printed image 42 x 58½ inches in size which can be a coarse screen halftone, a crayon tint, or a solid. Offset press sizes run up to 52" x 74" size. Window displays and other types of work seen on heavy cardboard are made by pasting the lithographed sheets onto the cardboard which is then scored, die-cut, etc. Only car cards and some small display pieces are lithographed directly on heavy stock. Eight-ply board (30 point) is the maximum for medium size offset presses.

### 4 SPEED

#### Posters, Displays, Maps, Etc.

Lithography has the advantage of *speed*—under commercial conditions less time is required to make plates, to reproduce the same art work in various sizes, and to make multiple images. Since the lithographer makes his own halftone and line illustrations (including reprints) he can often turn out such jobs faster than if he were required to wait for an engraver to deliver the plates. The slight make-ready necessary on lithographic presses may save as much as a day to two on a large form of many small halftones or on books with illustrations. Offset press speeds are also much higher than those of letterpress flat-bed presses. With much color work the large size two, three, and four-color offset presses are an important factor in speed of production.

### 5 COST OF COMPOSITION

#### Reprints

The various forms of reprints are almost endless, and run all the way from 1000 copies of a testimonial letter to a 100,000 reprint edition of a book. When done lithographically, there is no necessity for resetting the type and usually no cost for line engravings, the only requirement being that the printing be photographable. The subject can also be enlarged or reduced. A magazine advertisement can be "blown up" to jumbo size and used as a window display or poster, or a desk size catalog can be reduced to a pocket edition for salesmen. Additions or deletions can readily be made in subject matter before reprinting. Proofs of new type matter can be pasted

in position to make additions for a reprint where type matter is not still standing, or where prices require changing when sending out revised pages of a price book. Frequently a folder promoting the application of a company's equipment to a particular industry is made up by reprinting several pages from the general equipment catalog together with additional informative data on the specific application—only the new type matter has to be set. Many ruled forms are reprinted by lithography, the fine rules reproducing perfectly. Halftones can be reproduced in reprints though it is advisable to furnish photographs if available to retain original quality of the illustrations, or the halftones can be rescreened.

#### Typed Composition

In all three of the major printing processes most of the composition, both heads and text is first set in type. Today, however, considerable "utility" printing—parts books, tabular work, instruction manuals, industrial catalogs, and price lists—is not set in type, using instead *typed* composition done on a regular or special typewriter. Such "copy" is pasted in position with the line illustrations (frequently isometric drawings from the drafting room) the rules drawn with a ruling pen and perhaps "screened" Velox prints of photos pasted in, or position and size of halftones indicated on the copy. This is then photographed and produced by offset lithography with no cost for type composition or engravings, except for the halftone negatives when used. Not only is there a saving in composition cost, but speed is frequently the most important factor, with photographic accuracy eliminating proof-reading and corrections. Proof of type set heads can be pasted in position or special paper letters can be arranged in position and pasted on the layout. The beginner in an industrial advertising department is apt to run into much of this kind of work. Cost and not quality is the determining factor in this type of production.

#### Photo Composition

Hand lettering and the various forms of "camera composition"—photostats of assembled lettering—do not necessitate the expense of an engraving when used in lithography. There is future promise of "photo text" typesetting which will probably reduce the cost of text composition. The industry's hand lettering machine already assembles headings on a strip of film.

#### Distant Production

Photographic negatives of magazine pages, or transparent form proofs, are being flown to distant areas and lithography used for reproduction, thus saving resetting type or time and cost of making electros. Examples—Pacific Coast edition of *Time* magazine, overseas editions *Newsweek*, etc.

### 6 FINAL DETAILS

Fineness of detail in halftones has a direct relation to the fineness of the screen

used. For instance, a 65-line halftone such as is used in newspapers will not give the detail found in 133-line magazine ads. During World War II the 200 and 300-line "contact" halftone screen was developed for producing lithographed army maps with exceptional detail for identifying objects photographed from aeroplanes miles high. Many process color lithographers are now using these contact screens as well as the regular 250-line glass halftone screen which the industry has been using for many years on work requiring it. Fine halftone screens also eliminate the "star" pattern seen in so much of the process color work.

#### Other Reasons for Using the Lithographic Process

The most general reasons for using the lithographic process will fall within one or more of the six fundamental classifications just given. There are, however, other particular reasons for the use of the process.

**COMBINATION RUNS**—with lithography a printing buyer is frequently able to take advantage of the economy of a "gang run" (several different jobs run at the same time on same sheet of stock). Even process color work is handled this way. Lithography is able to do this because the make-ready of a large number of halftones in a large form is largely eliminated. The cost of the press operation is naturally divided among the jobs run.

**SOLIDS**—lithography is frequently used for large "solids" such as a reproduction of a blue print or poster with solid reverse background because many flat-bed printing presses do not give uniform ink coverage to the entire printing area of the press, frequently resulting in one end of a large reverse plate receiving less ink than the balance of the plate.

**SMALL SIZE MULTIPLES**—particularly for process work, usually gives lithography an advantage because of the industry's photomechanical equipment—the step-and-repeat camera, the step-and-repeat platemaking equipment—which gives register to 1/1000 of an inch mechanically. This is reflected in the work on Christmas seals, poster stamps, labels, etc. Less make-ready is a factor too.

**SOFTNESS**—because lithography can put fine halftones on soft uncoated paper stock, certain types of printed literature take advantage of this in getting delicacy and softness of treatment. Literature about babies—their feeding, care, and clothing is an example; cosmetic promotion is another. However, text books stressing this quality of softness as the chief reason for using lithography are out of date. Lithography has had coated two-sides paper and gloss inks for about ten years and can give *hardness and sparkle* when called for.

**MATERIALS**—other than paper. Chiefly because the ink is applied by a rubber blanket (offset cylinder) lithography can be done on metal, cloth, celluloid, etc. on a commercial basis. The various forms of *decalcomania* are produced by lithography. These are used to put designs and printing on wood, glass and metal.★★



**W**ITH 12 litho clubs represented, nearly 70 in attendance at the business session, and some 150 in the mixed crowd at the annual banquet, the first full-scale convention of the National Association of Litho Clubs was held January 25 in Cincinnati at Hotel Gibson. William J. Stevens, officially representing the Philadelphia club, but now with the National Association of Photo-Lithographers in New York, was chosen as president of the national litho club organization. He succeeds Alfred F. Rossotti, Rossotti Lithographing Co., North Bergen, N. J., who completed his term as the organization's first president. Other officers elected to serve during 1947 are Albert Tucker, Sauls Planograph Co., Washington, first vice president; James Spevacek, lithographic department, Western Electric Co., Chicago, second vice president; Frank Poll, Meriden Gravure Co., Meriden, Conn., treasurer; and Ken O. Bitter, Gamse Lithographing Co., Baltimore, secretary. Mr. Bitter, re-elected by acclaim, was the only officer, re-elected to the same office. Mr. Tucker was formerly treasurer, and Mr. Stevens was vice president.

The NALC, whose membership had grown to 11 clubs just before the convention, added another club, Twin City, at Minneapolis and St. Paul, to its membership, making membership unanimous across the nation, except for clubs still in a state of organizing.

The Saturday convention, designated as the second annual meeting, provided a packed schedule, highlighted by addresses by Harry Brinkman, head of Cincinnati Lithographing Co., and president of the National Association of Photo-Lithographers, and Wade E. Griswold, executive director of the Lithographic Technical Foundation.

"Litho clubs help you to prepare yourself for a better job," declared Mr. Brinkman, speaking at the luncheon which was one of the day's high spots. "The litho clubs prepare you for the striving toward the unlimited horizons," he said, expressing his confidence both in the litho club organization and in the industry's future.



Above: Part of the group at the close of the final business session of the convention. Below: New NALC officers, L. to R.: William J. Stevens, New York, president; Albert Tucker, Washington, first vice-president; James J. Spevacek, Chicago, second vice-president; and Ken O. Bitter, Baltimore, secretary. Treasurer Frank Poll of Connecticut was not present.



## Stevens Succeeds Rossotti as Representatives of twelve

"The lithographic industry cannot grow to a \$500,000,000 volume unless you men grow with it," he asserted, and added that "plants don't run on machinery alone, but with the key men in the shop." Mr. Brinkman congratulated litho club members on their forward thinking, and said that present day thinking is on a higher plane and all are seeking to learn what is new. He declared that there are no secrets in the lithographic process,

but that unlimited information is available to all from books and literature in the industry.

Speaking at the afternoon session, Mr. Griswold pointed out that the foundation's responsibility is to the litho clubs as well as to the plant owners and includes cooperative research and educational activities to help keep the process and the skills improving. "We've grown in the lithographing industry from 8,000





Below: Presidents of local litho clubs, snapped at the Cincinnati convention, are, seated L. to R.: William Harnist, Twin City; Al Meyer, Cincinnati; Larry Littman, New York; George Langenohl, St. Louis. Standing, L. to R.: William R. Stittgen, Dayton; Harry Quadracci, Milwaukee; Norman Heath, Baltimore; Elmer Strange, Phila.; and James Spevacek, Chicago.



## Head of Litho Club Association Litho clubs meet in Cincinnati

skilled employees to over 20,000 and from 300 plants to 2,500 doing \$300,000,000 in annual business in the 22 years since the Lithographic Technical Foundation was founded," he said. He explained that the present budget of the foundation is about \$70,000 but added, "For the next few years, with all the new scientific developments possible and to make up for the lack of sufficient action in the depression and war years, the

research program could well use at least twice that amount."

Mr. Griswold and Paul W. Dorst, also of the foundation staff, demonstrated a transcription player and a slide projector using slides and records of the type which will be made available to local litho clubs by the foundation. Several of these recorded discussions on lithographic technical subjects are on the foundation's 1947 program, Mr. Griswold said. Informa-

tion on these and other information and material to assist local litho clubs in their programs is being made available from the NALC whose address is Ken O. Bitter, secretary, 523 Wilton Road, Towson 4, Md.

Part of the business of the day consisted of reports from club representatives on what they wanted their national organization to do in 1947. The consensus of opinion was that the NALC should provide specific information on speakers and programs which are available. Clubs represented, and their spokesmen, were: Washington—John Laverine; Chicago—James Spevacek; Philadelphia—Elmer Strange; St. Louis—George Langenohl; New York—Walton W. Sullivan; Cincinnati—Frank Petersen; Detroit—Lawrence Tanke; Dayton—William R. Stittgen; Milwaukee—Harry Quadracci; Baltimore—Norman A. Heath; Connecticut—Ralph Rich; and Twin City—William Harnist. Representatives of the San Francisco Litho Club, which is still in the process of organization, were unable to attend.

The NALC convention next year will be held in Chicago, the group decided. This is set for the fourth Saturday of January.

The convention opened at 10 a.m. and Clifford Hebbeler, the Hennegan Co., Cincinnati, second vice president of the NALC during 1946, welcomed the group to the city. Mr. Rossotti delivered his president's report, and this was followed by reports of the secretary and the treasurer. Mr. Rossotti told of the progress the national organization had made during its first year, and praised the work of the other officers. He reported that organization work is under way for the formation of litho clubs in Boston, Cleveland, Los Angeles and Dallas, and that an important part of the NALC's program is providing information, sample constitutions, etc., for new clubs.

The first annual dinner and dance was held in the ballroom of the Gibson, and was attended by over 150 litho club representatives and their wives. A dance band and a program

(Continued on Page 77)

# Standardization of Color Transparency Viewers

By **WILLIAM P. WAY\***

Floral Park, N. Y.

**W**OULDNT there be less color confusion and a better understanding between lithographer and client, if both used the same type of color transparency viewer . . . each viewer having the same quality of light? When this becomes a reality, any one color in a given transparency will transmit the same amount and quality of light.

Before discussing viewer standardization, let me dwell briefly on the situation as it now exists. It may well be called, "The battle of the viewing boxes." Many of you are familiar with the story.

The photographer through the use of carefully selected and expensive equipment, exposes his Kodachrome or Ansco film and sends it to the laboratory for processing. He doesn't know that he has captured color until he holds the film up to some kind of light. From here on, anything can happen, and usually does.

Let us suppose that this particular photographer happens to have a color transparency viewer with a perfect light source . . . a white light . . . by white, I mean colorless. The photographer is pleased with his results and trots down to the agency art director. The art director holds the photographer's precious efforts in front of a table lamp, a poorly designed viewer, or up to a window where the blue of the sky is fused with all the colors in the transparency. The results are confusing. The whole shot

is thrown out of color balance. The annoyed photographer and art director look at each other and a discussion of light boxes ensues.

This transparency is passed on to the fashion editor or the account executive, the client and production manager. Each of these people sees it differently, for rarely do their transparency viewers match as to quality of light.

The engraver or lithographer eventually gets this transparency. His instructions are to remove some of the blue from the drapes and to make the carpet less green. The lithographer sees no blue or green and again there is a discussion of light boxes. This time it takes place between the engraver and his client's production manager. . . . "What color is the light in your viewing box?" Comes the inevitable question . . . and so it goes. Yes, there is a definite lack of color unity all the way. So we must have standardization.

I became involved in viewer standardization through my business of color correcting of color transparencies, where I work directly on the emulsion. The exacting challenge that this new field of art presented, made it necessary for me to see the original colors in a given transparency truthfully, before I could do any color correcting. This meant that I had to have a white light . . . one that would not neutralize the delicate colors in the emulsion. None being available, I would have to develop this light myself.

After months of research and experimenting with lamp bulbs, re-

flectors, box shapes, enamel and baking formulas, my efforts were eventually rewarded.

Building this light for my own use, however, got me into trouble. Not only did my customers want a light to match my own, some of them wanted me to build one for their engraver. This eventually led to the manufacture of Way's Standard Viewers.

Now, over 25 New York engravers use these viewers, as well as several photographers.

The Photo-Engravers Board of Trade of New York has endorsed and declared the viewers acceptable standard equipment for the New York area. Their member companies are urging their clients to also use standard viewers, so that all may see alike . . . really the most important goal in standardizing viewers.

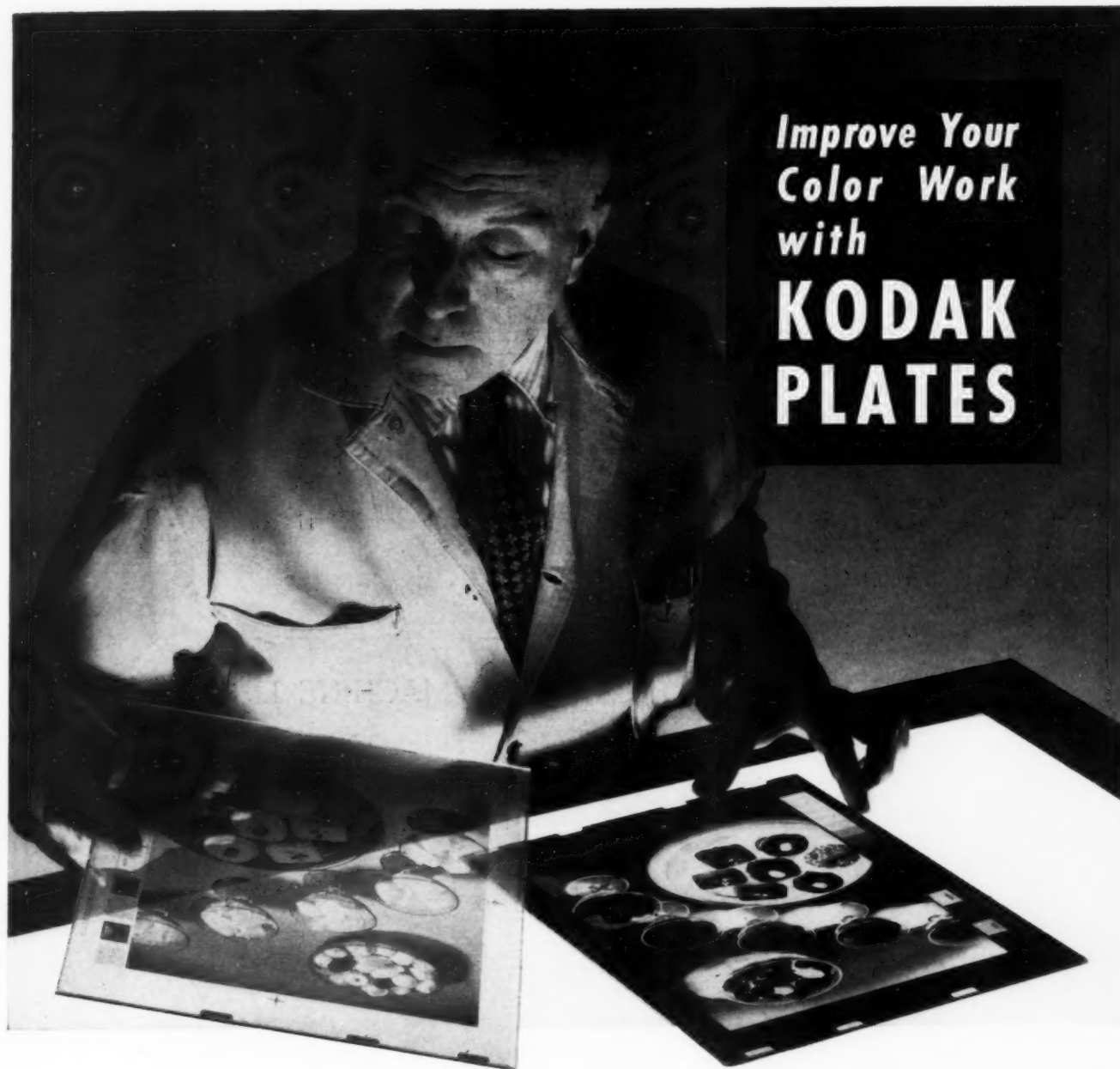
In designing or developing a color transparency viewer, the following factors should be considered: quality of light, quantity of light, convenience, size, amount of heat generated and for extra measure, let's throw in "good looks".

Quality and quantity of light are very important considerations. By quality of light, we refer to color temperature or color of light. By quantity of light we mean meter candle power. Each has a different and important function.

First, let me dwell on the importance of light quality or color of light, and this is a vital point. If you mix two complementary colors together, they tend to destroy each

(Continued on Page 79)

\* Excerpts from a talk before the 1946 convention of the American Photo-Engravers Association. (Copyright 1946, American Photo-Engravers Association).



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*Kodak Tri-X Panchromatic, Type B, Plates* are particularly recommended for continuous-tone negatives, *Kodak 33 Plates* for continuous-tone positives, and *Kodalith Orthochromatic Plates* for screen negatives. There are many other Kodak plates adapted to particular phases of color work.

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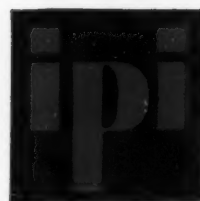
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# KEEPING IN TOUCH



PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

FEBRUARY, 1947

## Stassen, Thomas, Sturges, Chandler, Gage to Judge IPI Essay Contest



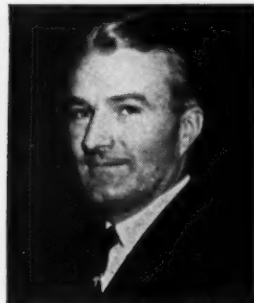
Harold E. Stassen



Lowell Thomas



Wesley A. Sturges



Norman Chandler



Harry L. Gage

## New Essay Certificate Designed by DaBoll

In response to a request for a brief autobiography for *Keeping in Touch*, Mr. DaBoll, designer of the 1947 Essay Contest Certificate, sent IPI the following self interview which is reproduced verbatim.

Raymond Franklin DaBoll, born June 19, 1892, of Yankee and Scotch parents on farm near Clyde, N. Y. Can't recall when his interest in ABCs began, but remembers career came close to ending in eighth year when he waded beyond depth in Erie Canal. Tendency to "overstep" persists; frequently puts him in hot water—sometimes by accident; more often by design. Insists it's designers business to know where to draw the line (literally and figuratively) and should be allowed to do so with minimum of art direction.

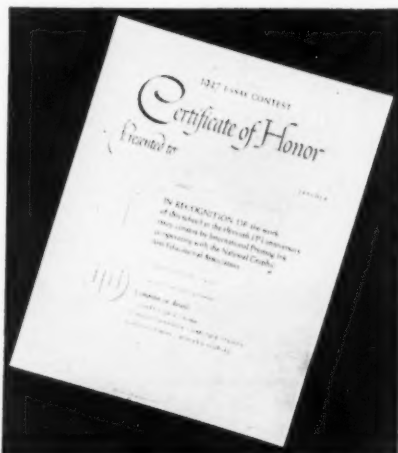
Studied Design at Rochester-Athenaeum and Mechanics Institute—1909—1911; also Art Institute of Chicago in 1912. Stayed to do advertising layout and lettering. Gained most valuable experience under Oswald Cooper in early 20s; owes much to kindly interest of late W. A. Kittredge; also to attendance since 1937 of informal evening classes conducted by Ernst F. Detterer, custodian of rare books and mms. in Newberry Library.

A free lance since 1929. Finds book design preferable to advertising but less profitable. Fear of the deadline has long since convinced him that Thoreau was right. Does large part of his work at country home near Hinsdale.

Most widely known work is calligraphic institutional ad for A. E. Aveyard, November 1942; later lithographed and sent to U. S. Army and Navy Chaplains throughout world, and to clergymen, public officials, libraries, etc. in U. S. A.

Member—STA; AIGA (27 Chicago Designers) Cliff Dwellers, Westerners. Has talent for involvement in extra curricula projects for good of certain "causes" with uncertain outcome and no income.

(I doubt if my family life—musical aspirations—frustrations, etc. should be told here.)



## Over 150 Schools will Participate in Contest

Judges who will select the thirty national prize winners in the 11th Annual Essay Contest sponsored by International Printing Ink in cooperation with the National Graphic Arts Education Association were recently announced.

Harry L. Gage, Vice-President of Mergenthaler Linotype Company, will be chairman of the five-man jury. Others selected are: Harold E. Stassen, former Governor of Minnesota and possible presidential candidate in 1948; Lowell Thomas, well-known radio news commentator; Wesley A. Sturges, Dean of Yale University, School of Law; Norman Chandler, President and Publisher of the Los Angeles Times.

Thousands of students in more than 150 high schools, junior high schools and preparatory schools will participate in the contest by writing essays on the subject "Printing's Place in the Postwar World." Each school selects the two best essays submitted by its students; and these, in addition to receiving local prizes, become eligible for the national awards.

The essay contest is primarily educational in purpose. Its aim is to help in the dissemination among students of printing of a better understanding of the vital importance of printing in the world of today. Recently the contest was approved by the National Association of Secondary School Principals.

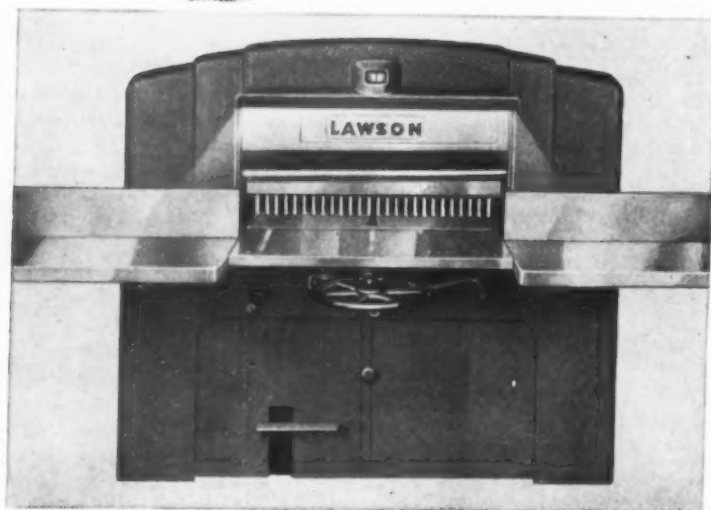
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The cutter has been working most satisfactorily, and here is one customer that will be glad to shout "Lawson" at any time.

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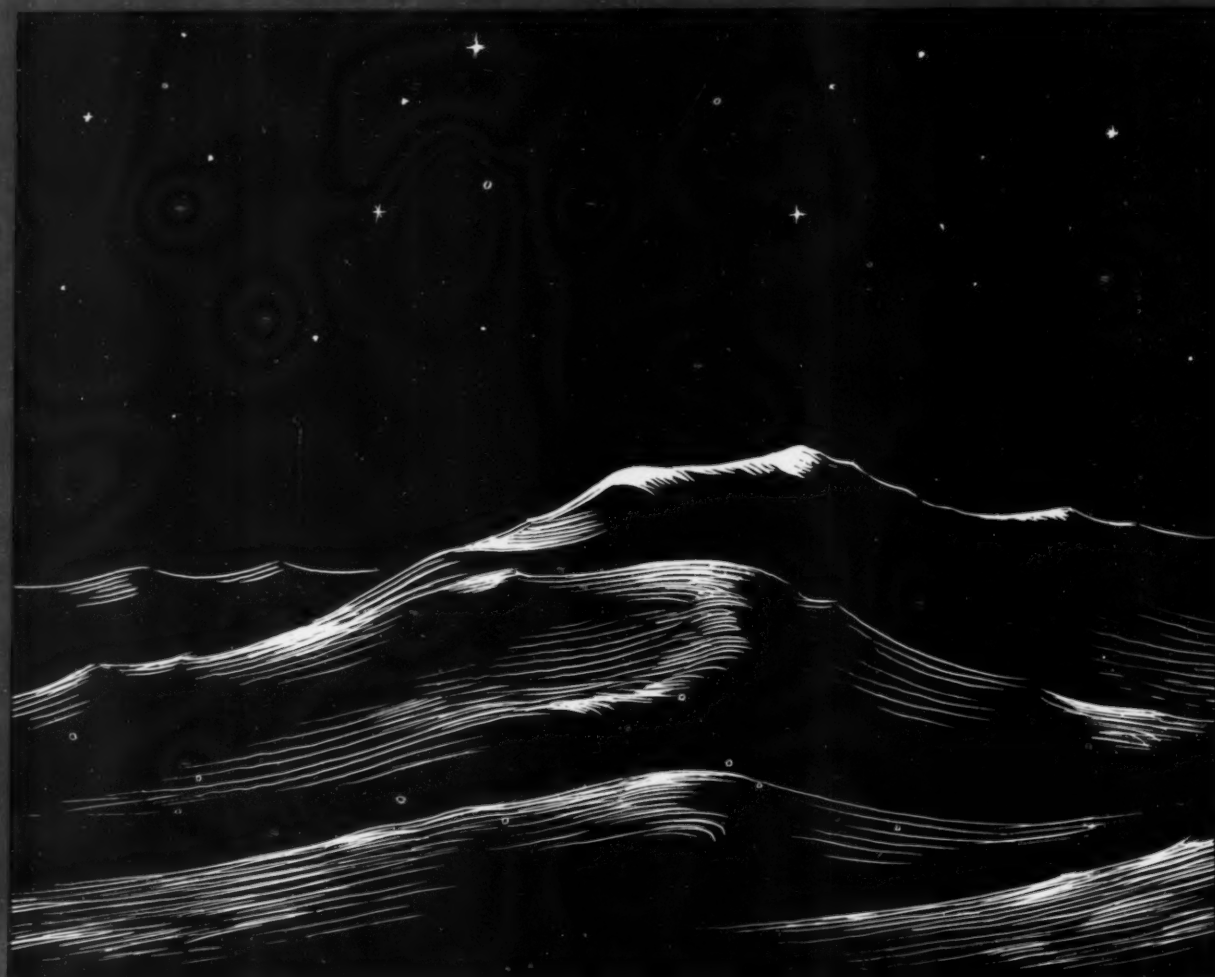
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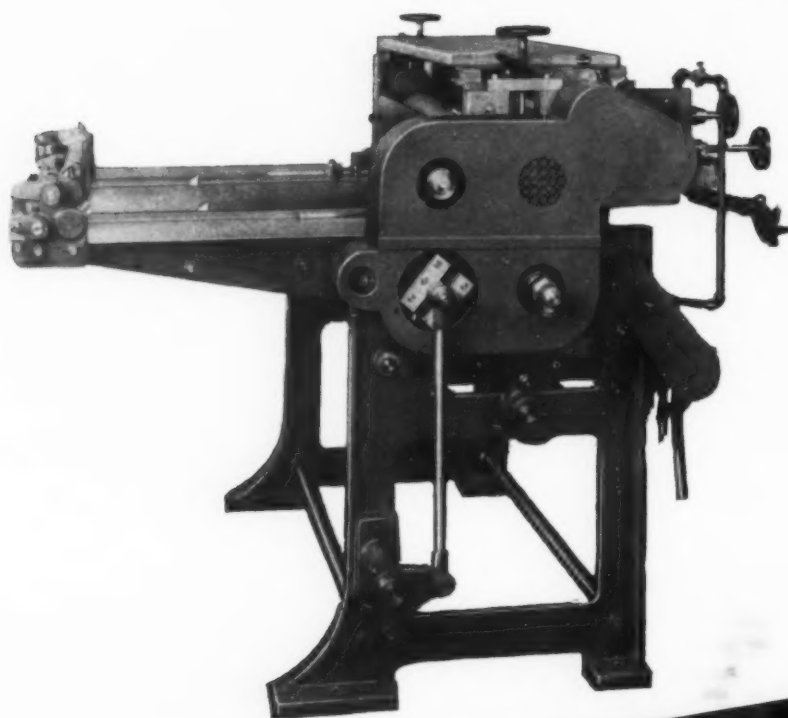
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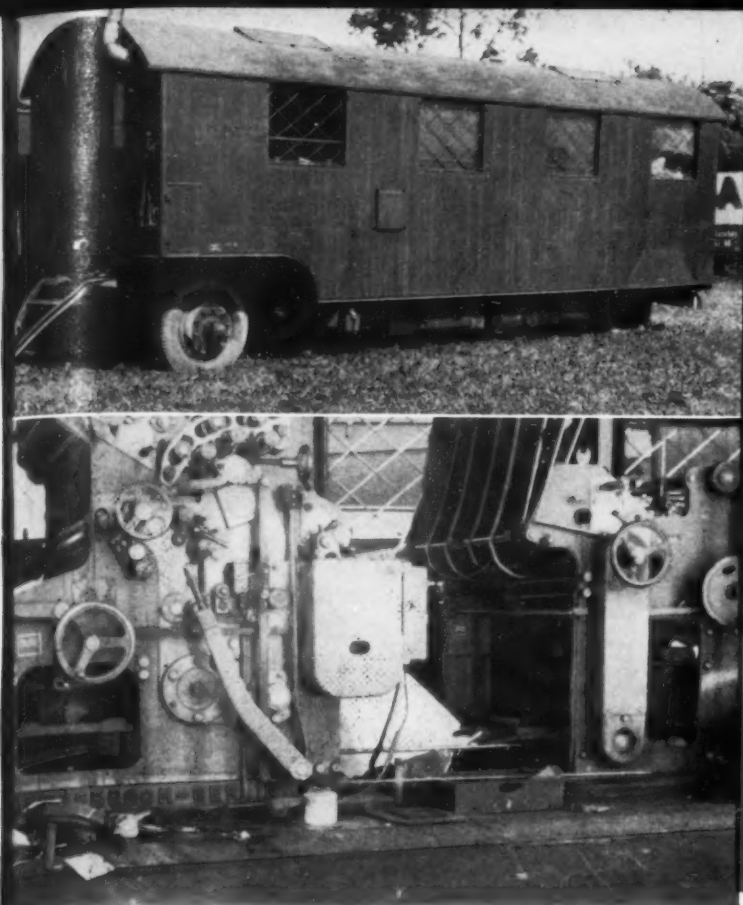
ultimate in quantity and quality of carbon copies — with a feather-light touch.

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# Lithography As Found in Germany

By **PAUL W. DORST**

Lithographic Technical Foundation

Top: The German army trailer for lithographic reproduction of maps and, lower: The side of the trailer opens up to allow operating room around the litho press.

## PART IV

**T**WO captured German trailers, containing litho presses, were examined by Major George T. McKee, C. E., U. S. A., and the author. These trailers appeared to be exact duplicates in construction and equipment, and both were undamaged.

The trailers were 97 inches wide by 23 feet 6 inches long, outside. Each trailer had one entrance door 34 x 79½ inches at the rear. Panels 11 feet, 5 inches long in one side wall opened out horizontally, one hinged at the top and the other one at the bottom. Removable panels stored in racks under the trailer were provided to enclose this open space. This arrangement increased the inside width about 33 inches, which was necessary to enable the operators to walk easily from one end of the trailer to the other, past the press. The central portion of the floor, on which the press was mounted was dropped 14 inches below the floor at each end. The walls were double, with aluminum foil heat insulation between.

A tongue was provided at one end and a coupling at the other end, so that two or more trailers could be towed in tandem. Flat tire alarm units

were mounted on the axles adjacent to each wheel. These units consisted of vertical rods apparently arranged to actuate electric switches when the end of the rod touched the roadway.

Inside the trailer at one side of the rear door was a work table with drawers under it apparently for maps, transparencies, plates, and the like. A small ink slab was fastened at the side of this table. The delivery end of the press was located at this end. At the opposite end of the trailer, beyond the press feeder, were built-in cabinets for inks and other supplies, a small stove (apparently for coal), a small lavatory, an overhead watertank, and a pump that could be operated by hand from the outside through a small door.

Both these trailers contained *direct* rotary litho presses (not offset presses), in good condition. Approximate overall dimensions of the press and feeder were: width, 70 inches; length, 138 inches, height 63 inches. A press plate found in one trailer, apparently fitting these presses, was 35-3/16 x 37 inches. The distance from bend to bend was 28¾ inches. The image on this plate read right to left, since it printed di-

rectly onto the paper rather than onto an intermediate blanket.

The feeder table was hinged at the feeder so that the table could be lifted out of the way to gain access to the drive motor and air-vacuum pump. The dampening rolls and fountain were located at the front of the plate cylinder, over the delivery, instead of behind the plate cylinder.

These trailers and presses indicate no outstanding advances in portable equipment for map reproduction. The use of direct litho presses instead of offset is unusual in present-day lithographic practice. It is known that the German army also was interested, at least, in offset presses for map use, because pilot models were built by Faber und Schleicher, and an order for fifteen such presses was placed.

### The Roland Press

The press manufacturing plant of Faber und Schleicher A.G., at Offenburg, mentioned above, was investigated. In peacetime this firm was engaged exclusively in the design and manufacture of high-grade offset presses. All their presses bear the name, "Roland." Many Roland presses have been sold, and they have





## Must be seen to be appreciated!

**Y**OU'LL notice the sharp, opaque dot formation the first time you use Ansco Reprolith Ortho Film in your halftone work.

These clear, crisp dots mean you get press plates of superior printing quality — faultless reproductions. No fuzz or halo.

And more, too—you get practical speed, high resolving power, maximum density and contrast with short developing time.

If you use one film for all the photographic jobs in your shop, standardize on Ansco Reprolith Ortho. It is an ideal, all-around film for halftone making—line exposures,

too. Choose it in regular or thin base. **Ansco, Binghamton, New York.** Branches in New York,

Cincinnati, Chicago, San Francisco, Los Angeles, Dallas, Boston, Washington and Toronto.

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Periodic painting will increase light efficiency—and lower your electricity cost.

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**REPROLITH FILMS**

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**ANSCO REPROLITH ORTHO,  
THIN BASE**

***Easy To Handle—Hard To Beat***



an excellent reputation. No other reproduction equipment of any kind has been manufactured by this firm. During the war the firm manufactured offset presses and special multiple-spindle milling machines. A special wartime activity was the design and building of two pilot models of a map printing press described below.

A special four-color offset press has been built by this concern for printing on textiles. Three such presses have been sold and have been operating with very good success. Three others were in the plant, nearly completed. These presses were sold by agreement with a Swedish firm which has developed special offset inks for use on cloth.

All presses built by Faber und Schleicher, except the four-color textile press, have been sheet-fed. Since 1937 stream feeders have been supplied. Speeds up to 6000 impressions per hour and over have been obtained on good work in actual production.

No outstanding new developments in offset presses have been made by this firm. The designs are fundamentally good, however.

Normal production capacity was 15 to 16 presses per month, of various sizes. Most of the buildings have been severely damaged by fire and bombing, but much of this damage has already been repaired. The machine tools were protected, however, and the present production capacity is nearly 100 per cent of normal. The firm owns a foundry near Offenbach, which has had very slight damage.

#### Map Reproduction Press

A special light-weight press for use by the German Army in printing maps was designed by this firm. Two pilot models of this press, one 56 x 72 cm. (approx. 22 x 28") and the other about 60 x 70 cm. (approx. 23½ x 27½") were built.

The side frames for this press were built up of sheet steel, 7 mm. thick, welded together. The cylinders were also built up of sheet steel, welded together. Cylinder bearings were bronze, all others ball-bearings. This press weighed 1700 kg., (3747 lbs.)

compared with 3500 kg. (7716 lbs.) for an equivalent model having solid cast-iron side frames. Rubber mounting blocks were employed under the frames.

Ink distribution rollers for Roland presses have been made of Buna rubber in recent years. They are considered superior to all other kinds. The preferred blankets have been made of a combination of Buna and natural rubber. Slight swelling of the blanket material by the ink vehicle is claimed to be an advantage, especially in halftone printing.

The steel ink drums on Roland presses have been electroplated with copper in recent years, and this copper coat is said completely to avoid stripping of the ink from the drums.

*(This concludes this series of four articles based on the official report made by Mr. Dorst on his mission to Germany to study map reproduction methods and processes. Photostatic copies of the complete report are available for \$4.00 from the Office of The Publication Board, Department of Commerce, Washington 25, D. C. Ask for Report No. PB-4116, by Paul W. Dorst.—Editor)★★*

## Describe Aller Bi-Metal Process

**T**HERE has been considerable interest in some quarters in the United States in the Aller process of bi-metallic offset platemaking. Following are excerpts from *The British & Colonial Printer*, January 17, describing the process and reporting its licensing in England:

After months of rumor and counter-rumor regarding bi-metallic offset lithography, we are able to announce that the Aller process, which has been in operation successfully for some time on the Continent, is to be sponsored in Great Britain by the firm of R. W. Crabtree and Sons, Ltd.

It is their considered opinion that the process may well have far-reaching effects on the future of the graphic arts, particular significance being attached to its possibilities in connection with the development of reel-fed offset. Very long runs have already been made in Great Britain from the Aller plate and there is little doubt that its superiority is most marked in its ability to withstand continual wear. More than 340,000 impressions have been taken under ordinary commercial conditions with no sign of deterioration.

From a demonstration that our correspondent was recently privileged to see at Crabtree's factory, the foregoing claims were certainly justified. The plate which was being shown had been, and was, subjected to severe tests—tests which no ordinary litho

plate could possibly have withstood. Among other abuses, it was coated with a conglomeration of machine oil, liquid soap and metal polish, which was rubbed on with impunity. On cleaning off no trace of this rough treatment was apparent.

Another very important factor is the great latitude permissible in relation to the amount of water which can be carried. It is possible to obtain a clean roll-up from a plate which has been merely breathed upon—the condensation providing sufficient moisture. On the other hand, under flooding conditions inking can take place with no deleterious effects upon the plate.

Basically the bi-metallic plate is stainless steel. Bonded on the top of this is a deposition of copper some four-fifths of one thousandth of an inch in thickness. To obtain the printing surface it is sensitized all over in the usual way, printed down and finally electrolytically developed. This has the effect of etching away the non-printing portions—leaving the basic stainless steel in the whites and a complete gradation of screen tones, up to full solids, in the copper. The electrolytic development is achieved by a special method and is, of course, one of the exclusive features of the process. It is claimed that the bonding of the two metals, which at one time gave rise

*(Continued on Page 79)*



*Sparkling* **REPRODUCTIONS START**  
**WITH THE FILM THAT GIVES YOU HARD DOTS**

The clean, hard dots you get with Du Pont Photolith Film contribute to sparkling reproductions that rival the original copy. Try this fine film. Let your own experience prove

why so many top cameramen prefer Photolith. Your dealer can supply you. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware.

In Canada: *Canadian Industries Limited*

**ACE CAMERAMEN APPROVE THESE OUTSTANDING FEATURES:**

Hard dots • Contrast • Speed • Wide latitude • Quick drying  
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Light-tight "dispenser box" ...  
 a real time- and temper-saver  
 Protects film at all times



# ABOUT THE TRADE

## N. Y. Settlement Averages 16.4 Percent Increase

**A** WAGE increase averaging about 16.4 per cent was agreed upon for lithographic workers in the New York metropolitan area in an agreement concluded Feb. 3, 1947 between the Amalgamated Lithographers of America, Local 1, and the Metropolitan Lithographers Association.

The terms were outlined as follows:

### 1. General Increases:

A general increase of 10 per cent computed upon the respective minimum wage scales presently specified in the contract (and as to apprentices computed on their present rates), or \$5.50 per week (.1517 per hour), whichever is greater, plus an additional amount of 5 per cent of the new total weekly gross earnings shall be paid to all employees.

### 2. Minimum Wage Scales:

The minimum wage scales contained in the contract shall be increased as follows: 10 per cent on the respective minimum wage scales presently specified in the aforesaid contract, or \$5.50 per week (.1517 per hour), whichever is greater, plus an additional amount of 5 per cent of each respective minimum wage scale so previously adjusted.

#### Illustrations of Items 1 and 2

One Color Pressman 26" to 30" Inclusive	Scale Man	Premium Man
Present weekly rate....	\$63.47	\$65.00
Add 10% of job scale..	6.347	6.347
Adjusted Rate .....	69.817	71.347
Add 5% adjusted rate..	3.491	3.567
New Weekly Wage Rate..	\$73.31	\$74.91
New Hourly Wage Rate..	2.0223	2.0665

Operator Two Color up to 61" Inclusive	Scale Man	Premium Man
Present weekly rate....	\$53.82	\$60.00
Add \$5.50 (minimum increase) .....	5.50	5.50
Adjusted Rate .....	59.32	65.50
Add 5% adjusted rate..	2.966	3.275
New Weekly Wage Rate..	\$62.29	\$69.78
New Hourly Wage Rate..	1.718	1.897

3. All adjustments above specified shall be made as of January 1, 1947.

4. Upon receipt by the employer of a written assignment, signed by the employee, the form of which is to be attached to the contract, the

employer agrees to pay to any assignee the amount specified in the assignment.

Members of the management negotiating committee were William H. Walters, U. S. Printing & Lithograph Co., chairman; William Winship, Brett Lithographing Co.; Harvey Glover, Sweeney Lithograph Co.; W. Floyd Maxwell, representing LNA members in the New

## NAPL to Meet in Detroit, Oct. 22-25

The 1947 convention of the National Association of Photo-Lithographers will be held at Hotel Book-Cadillac, Detroit, October 22, 23, 24 and 25, Walter E. Soderstrom, executive secretary, announced February 3. A directors' meeting will be held October 21.

## Plans S. W. Conference

The Southwestern Graphic Arts Conference, to be held in Wichita, Kan., May 8, 9 and 10, has been announced by the two sponsors, the Printing Industry of Wichita and the Tri-States Printers Association. Persons from the trade are expected from Texas, Louisiana, New Mexico, Oklahoma, Arkansas, Colorado, Nebraska, Kansas and Western Missouri.

## Form Metal Litho Firm

A new metal lithographing plant, The Warren Metal Decorating Co., has been formed in Warren, Ohio, by Charles Hug and William Ruddy, and their new plant, located at Griswold Street Extension, was opened January 15. The new company has 24,000 square feet of floor space and the first production line is now in operation. Flat coating, lacquering and lithographing for the trade are being done.

Mr. Hug has been in charge of the coating, lacquering and lithographing

York area; Daniel Arvan, counsel for the Metropolitan association; and Walter E. Soderstrom, executive secretary of the association.

The settlement came after several weeks of negotiations and following a union vote for a strike set for January 27.

Other cities negotiating for new contracts at press time included Boston, Chicago, Cleveland and Detroit.

department of the Green Duck Co., Chicago for the last six years. Prior to that he was with the Owens-Illinois Can Co., for four years, and with the St. Louis Can Co., for 15 years.

Mr. Ruddy was also connected with the Green Duck Co. for the past year. Previously he was supervisor of coating, lacquering and lithographing at Owens-Illinois Can and at Continental Can Co. in Chicago. Prior to that he was with the Geuder Paeschke Frey Co., Milwaukee, and the St. Louis Can Co. over a period of years.

## Topeka Employees Retire

Five employees of Hall Lithographing Co., Topeka, Kan., were honored recently on their retirement from active service with the firm. Their names, and the number of years with the firm, are: Webb C. Stevenson, 54 years; Thomas J. Mackey, 60 years (8½ with Hall); Miss Maude Adams, 36 years; Mrs. Lee Brown, 20 years; and Fred F. Swartz, 26 years. The company provides a retirement benefit plan for employees reaching the age of 65.

## Elect Hal Johnston

Hal W. Johnston, sales manager, Stetcher-Traung Lithograph Corp., Rochester, N. Y., was elected to the board of the Canning Machinery and Supplies Association, at its meeting in Atlantic City, Jan. 22.





**ROUND-TRIP FARE: \$10,000,000,000**

The travel industry is going places as U. S. tourists start spending an estimated 10 billion dollars a year to see greener pastures. This is twice the spending that took place in 1941.

Travel promotion will increase, too, as all forms of transportation and accommodations increase, as steamships and airlines, railroads and buses, hotels, resorts, and dude ranches renew serious competition for the tourists' dollars.

The amount of paper needed to lure and satisfy America's wanderlust is already enormous. Yet travel is only one of the nation's expanding markets.

"Paper Makers to America" is en route to greater

production and greater productivity. But it will be some time before the demand for Mead Papers of the Mead, Dill & Collins, and Wheelwright lines can be satisfied. Your best bet is to keep in touch with your Mead merchant and to rely on him to keep you informed about the current availabilities of "the best buy in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text and Cover Papers.



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The Mead Sales Company, 230 Park Avenue, New York 17 • Sales Offices: Mead, Dill & Collins, and Wheelwright Papers • Philadelphia • Boston • Chicago • Dayton

### St. Louis School Opens

The new Lithographic Department in the David Ranken Jr. School of Mechanical Trades, sponsored by the educational committee of the Associated Printers & Lithographers of St. Louis opened January 7, when the first class of dot etching day school part-time students started courses.

For the present there are two day school part-time classes in dot etching. One meets on Tuesday, the other on Thursday of each week. Each class is limited to 12 students; therefore, a total of 24 students can be accepted. Other classes will be scheduled when total training needs have been determined. All applications must be reviewed and employment verified before applicants can be accepted for these courses.

Evening courses in dot etching were to begin Monday evening, January 20. Each class will meet 3 hours per night, one night a week, 7 to 10 p.m. First unit of instruction will be scheduled for ten weeks, subject to extension. All applicants for dot etching must be employed by an established operating lithographic concern and should be working in some phase of color correction.

An evening course in estimating lithography will be announced within the very near future. Other phases of lithography, such as platemaking, photography, and press work will be started as soon as additional equipment is installed.

Communications should be addressed to: Lithographic Department, Ranken Trade School, 4431 Finney Ave., St. Louis 13, Mo.

### Hoe Consolidates Pa. Co.

The Pittsburgh Lithograph Press Corp., a wholly-owned subsidiary, has been consolidated with R. Hoe & Co., as part of a plan of recapitalization approved by the directors during January.

### Offset Paper 7 Years Old

The weekly newspaper, *Warren Sentinel*, produced by offset lithography by Warren Press, Front Royal, Va., has completed seven years of offset production, George N. Buck, of Warren Press reports. "It has

cost a lot of time and worry," Mr. Buck says, "but we would not go back to letterpress as we like to use as many pictures as possible. I think the human element is more important than the equipment."

### Heads Wichita Group



A. M. Miller, (left) head of McCormick-Armstrong Co., was installed as president of the Printing Industry of Wichita, during January. Others elected included F. A. Shaeffer, vice president; R. D. Resing, Rec. Secy.; C. L. Haden, treasurer; and the following directors: O. E. Wells, E. K. Duke, J. S. Moss, Virgil Quick, G. M. Booth, Jr., and A. G. McCormick, Jr. E. J. Deubner is secretary-manager.

### Sun Chemical Appoints



Mr. Farnsworth



Mr. Kernell

Sun Chemical Corporation, New York, has announced that F. H. Farnsworth has been appointed president of the General Printing Ink Division, which comprises American Printing Ink, Eagle Printing Ink, Fuchs & Lang, E. J. Kelly Co., Geo. H. Morrill, and Sigmund Ullman. Mr. Farnsworth will be assisted by divisional vice presidents, Harold A. Kernell and Walter Huber. Mr. Kernell will have charge of sales operations and policy of the ink divisions in the Midwest, and Mr. Huber will have similar responsibilities for the ink divisions in the East. Mr. Farnsworth has devoted his entire career to the printing ink industry. Starting with Sigmund Ullman in 1901, he became western manager in 1914, and subsequently became vice president and president. When General Printing Ink Corp. was formed in 1929, he became a vice president and director and continued as general manager of the Sigmund Ullman Div. He will still retain his responsibilities as general manager of that division.

Mr. Kernell has just completed his 25th year with the American Printing Ink Division where he started in 1922 as assistant to the president. Mr. Kernell became general manager of American Printing Ink in 1935.

Weldon R. Coate will succeed Mr. Kernell as general manager of American Printing Ink. He is the son of C. M. Coate who was identified with the printing ink industry for over 40 years.

### ATF Holds Open House

American Type Founders Sales Corporation's Cincinnati branch, which has recently moved into new quarters at 424 Commercial Square, will have an open house March 24-25, it has been announced by R. G. Marquardt, manager.

More than 1,000 persons in the printing business in western New York and northwestern Pennsylvania have been invited to an open house March 10-12 at ATF's Buffalo branch, 327 Washington St.

Edwin B. Hundley, was recently appointed manager of this ATF office.

ATF's Atlanta branch was to hold open house February 20-21 in the new building which has been erected especially for its occupancy at 282 Forsyth, S.W., it was announced by E. A. Fowler, who is now marking his 25th anniversary as manager of the branch.

The company's Cleveland branch will have an open house March 3-4 at its building, 1710 East 22d Street, it has been announced by F. X. McCormick, manager.

### Promotes Lithography

The first of a series of display advertisements promoting lithography scheduled to appear during 1947, was included in the January, 1947 issue of *Standard Advertising Register*. The advertisements are compiled and inserted by the National Association of Photo-Lithographers to bring the advantages of offset lithography to the attention of advertisers.

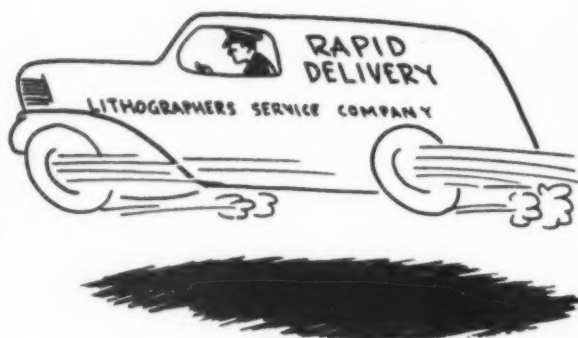
### Re-elect Wetzel

Arthur A. Wetzel, president of Wetzel Bros., Milwaukee lithographers and printers, recently was re-elected president of the Milwaukee Graphic Arts Association. Mr. Wetzel is a director of the National Association of Photo-Lithographers.

### Walters Heads Drive

William H. Walters, U. S. Printing & Lithograph Co., Brooklyn, N. Y., has been named chairman of the graphic arts division of the Legal Aid Society's appeal.

PLATE MAKING  
IS OUR BUSINESS



## PROMPT DEPENDABLE

The above two words often take a terrific kicking around in the graphic arts. We have tried to make them mean something to our customers. Our delivery promises are carefully made and conscientiously met. Every effort of our thoroughly trained staff is directed toward the delivery of excellent lithographic plates **ON TIME**.

*Lithographers Service Co.*

COLOR SEPARATIONS—COLOR  
CORRECTED NEGATIVES OR  
POSITIVES—ALBUMEN AND  
DEEP-ETCHED PLATES

COLOR PLATES FOR THE TRADE

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CH. 4-8670-1-2

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### FOR EXTRA LARGE PROFITS



You can set type and make masters with amazing economy, speed and attractive appearance—by using the VARI-TYPER Composing Machine. Scores of leading offset plants find the inexpensive VARI-TYPER one of their greatest sources of profits and customer satisfaction.

Any competent typist in your office can operate the new streamlined VARI-TYPER. She types the copy, using letter keys that are located as they are on a typewriter. And she can change from one type font to any other in a few seconds! Over 300 different changeable type faces and sizes—from 5 to 18 point—are available...producing clean, sharp, clear masters...with automatically justified margins...with choice of many vertical and horizontal spacings. The VARI-TYPED copy is *repro copy*.

Arrange for a free demonstration in your plant...send for a variety of VARI-TYPED samples...write today to DEPT. ML-1, Ralph C. Coxhead Corporation, 333 Avenue of the Americas, New York 14, New York.

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Marca Registrada Marca Deposee.

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the Bodoni Book series.

# Vari-Typer

**RALPH C. COXHEAD CORPORATION**

333 AVENUE OF THE AMERICAS, NEW YORK 14, N. Y.



**W**hile he's one big mass of blubber,  
The whale is surely no land-lubber.  
But don't be fooled by what he spouts;  
Air it is, tho' some have doubts.



## **VOLUME**

If you standardize on quality printing, but find that the more expensive papers make a whale of a difference in the size of your pocketbook, use Eastern's Volume Bond. A middle-priced paper, it gives real value for the money . . . always takes the kind of printing you and your customers like to get. Clean and crisp, its non-curling, lint-free surfaces take sharp, clear impressions with a minimum amount of time and trouble . . . waste, stoppages, and shutdowns.

Yes, there's uniform quality in every sheet of this dependable, watermarked paper. So, the next time you have a closely figured printing job, specify Eastern's Volume Bond.

**EASTERN'S**

*Volume  
Bond*

MADE BY  
**EASTERN CORPORATION**  
BANGOR, MAINE

## EASTERN MILL BRAND LINES

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 ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND  
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 ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER  
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A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES

An inexpensive, dependable watermarked

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 MANIFEST BOND ★ MANIFEST MIMEO BOND  
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 Albany.....W. H. Smith Paper Corp.  
 Alexandria, La.....Louisiana Paper Co.  
 Atlanta.....Sloan Paper Co.  
 Baltimore { .....Baltimore Paper Co.  
                   { .....Henry D. Mentzel & Co.  
                   { .....The Mudge Paper Co.  
 Baton Rouge.....Louisiana Paper Co.  
 Birmingham.....Sloan Paper Co.  
 Boston { .....John Carter & Co.  
                   { .....Century Paper Co.  
                   { .....Cook-Vivian Company  
                   { .....Von Olker-Snell Paper Co.  
 Bridgeport.....Lott-Merlin, Inc.  
 Bristol, Va.....Dillard Paper Co.  
 Buffalo.....Franklin-Cowan Paper Co.  
 Charlotte, N. C.....Dillard Paper Co.  
 Chattanooga, Tenn.....Sloan Paper Co.  
 Chicago { .....Carpenter Paper Company  
                   { .....La Salle Paper Company  
                   { .....Reliable Paper Co.  
 Cincinnati.....The Johnston Paper Co.  
 Cleveland.....The Millcraft Paper Co.  
 Columbus.....Sterling Paper Co.  
 Dallas.....Olmsted-Kirk Company  
 Denver.....Dixon & Company  
 Des Moines.....Pratt Paper Company  
 Detroit.....Chope-Stevens Paper Co.  
 Fort Wayne.....The Millcraft Paper Co.  
 Fort Worth.....Olmsted-Kirk Company  
 Greensboro, N. C.....Dillard Paper Co.  
 Greenville, S. C.....Dillard Paper Co.  
 Hartford { .....John Carter & Co.  
                   { .....Henry Lindenmeyr & Sons  
 Houston.....L. S. Bosworth Co.  
 Indianapolis { .....Indiana Paper Company  
                   { .....MacCollum Paper Company  
 Jackson, Miss.....Townsend Paper Co.  
 Jacksonville, Fla.....Graham-Jones Paper Co.  
 Jamestown, N. Y.....The Millcraft Paper Co.  
 Kansas City.....Birmingham & Prosser Co.  
 Little Rock.....Arkansas Paper Company  
 Los Angeles.....Carpenter Paper Company  
 Louisville.....The Rowland Paper Co.  
 Manchester, N. H.....C. H. Robinson Co.  
 Memphis, Tenn.....Woodson & Bozeman, Inc.  
 Milwaukee.....Wisconsin Paper & Products Co.  
 Minneapolis.....Carpenter Paper Company  
 Monroe, La.....Louisiana Paper Company  
 Muskogee.....Muskogee Paper Co.

Nashville.....Bond-Sanders Paper Co.  
 Newark.....Central Paper Co.  
 New Haven...Whitney-Anderson Paper Co.  
 New Orleans.....Alco Paper Co., Inc.  
 New York { .....Berman Paper Corp.  
                   { .....Forest Paper Company  
                   { .....Majestic Paper Corp.  
                   { .....Milton Paper Co.  
                   { .....A. W. Pohlman Paper Co.

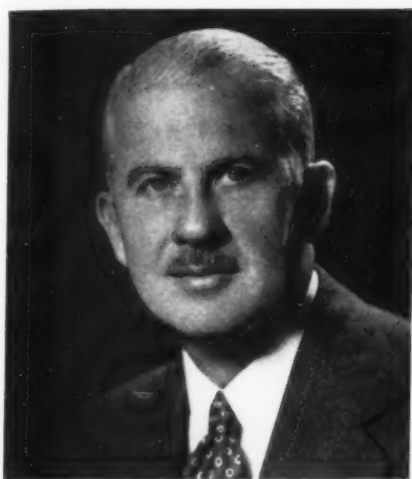
Oakland.....Carpenter Paper Company  
 Omaha.....Field Paper Co.  
 Philadelphia { .....Molten Paper Company  
                   { .....The J. L. N. Smythe Co.  
 Pittsburgh.....General Paper and Cordage Co.  
 Portland, Me.....C. H. Robinson Co.  
 Portland, Ore.....Carter, Rice & Co. of Oregon  
 Providence, R. I.....Narragansett Paper Co.  
 Richmond.....Virginia Paper Co.  
 Roanoke, Va.....Dillard Paper Co.  
 Rochester.....Genesee Valley Paper Co.  
 St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.  
 St. Paul.....Carpenter Paper Company  
 San Antonio.....Shiner-Sien Paper Co.  
 San Diego.....Carpenter Paper Company  
 San Francisco.....Carpenter Paper Company  
 Seattle.....Carter, Rice & Co. of Washington  
 Shreveport.....Louisiana Paper Co.  
 Springfield, Mass.....Whitney-Anderson Paper Co.  
 Stamford, Conn.....Lott-Merlin, Inc.  
 Tampa.....Graham-Jones Paper Co.  
 Texarkana, Ark.....Louisiana Paper Co.  
 Toledo.....The Millcraft Paper Co.  
 Trenton.....Central Paper Co.  
 Tulsa.....Tulsa Paper Company  
 Waco, Texas.....Olmsted-Kirk Company  
 Washington, D. C.....Virginia Paper Company  
 Wichita.....Southwest Paper Co.  
 Worcester.....Butler-Dearden Paper Service  
 York, Pa.....The Mudge Paper Co.

Monterrey, N. L., Mexico.....Carpenter Paper Company

★ ★ ★

EASTERN CORPORATION DISTRICT SALES OFFICES  
 Boston Washington Atlanta  
 New York Chicago Dallas

## Sun Advances Devine



Sun Chemical Corporation has announced the appointment of John F. Devine (above) as assistant to the president, Albin K. Schoepf. Prior to his appointment, Mr. Devine was president of the corporation's General Printing Ink Division. He is widely known in the graphic arts field and especially in the ink industry with which he has been associated for the past 33 years. For many years Mr. Devine was with the Fuchs & Lang Division, serving in manufacturing and selling capacities before becoming general manager. He became operating vice-president of General Printing Ink in 1942. After GPI acquired A. C. Horn Co. and Warwick Chemical Co. in 1945, the name Sun Chemical Corporation was adopted and Mr. Devine became president of the GPI Division. Mr. Devine is on the Board of Directors of the Lithographic Technical Foundation and the National Association of Printing Ink Makers.

## Rand, McNally 90 Yrs. Old

Rand, McNally & Co., Chicago map makers, observed its 90th birthday anniversary Dec. 31, with a party at which 7-year-old Andrew "Sandy" McNally, great, great grandson of one of its founders, cut a 5-foot cake, with help from his father, Andrew McNally II, a vice-president, and Andrew, Sr., president of the company. Gold pins were also presented to three employees with service records of over 50 years.

## Chicago Firms Buy Bldg.

Chicago Planograph Co. is one of three concerns which recently organized a cooperative corporation for the purchase of a 7-story building at 1214-22 W. Van Buren St., Chicago. Two floors of the structure will be occupied by Planograph, two others by Butler Bros., printers, and the remainder by a clothing manufacturer,

all tenant-owners of the property. Purchase price was reported to be \$390,000 and an additional \$50,000 will be expended for modernizing the building.

Adjoining the co-op on the east is a 2-story building erected some time ago by the Regensteiner Corp., which is now expanding the property by the addition of four more stories.

## Dallas Marks Printing Week

Eighteen downtown show windows in Dallas were devoted to displays of printing and lithography during National Printing Week January 12-18. Sponsored by the Dallas Club of Printing House Craftsmen, other cooperating groups included the Southwestern Association of Industrial Editors, Dallas Graphic Arts Association, Chamber of Commerce and Dallas Advertising League. Objective of the project was to acquaint the public with the graphic arts industry of Dallas which is estimated to employ 4,000 people and to produce an annual volume of \$25 million.

## Dan'l. Murphy Honors Men

Three employees, who have been with the firm since its inception ten years ago, were honored recently by Daniel Murphy & Co., Inc., New York trade shop. The men, all of whom received gold watches, were Walter Friesendorf, dot etcher, John Spiegel, photographer, and William Fitzsimmons, accountant. The presentations were made at a company holiday party, by Daniel J. Murphy, president. Employees then presented Mr. Murphy and Angelo Pustorino, his associate, with onyx desk sets and clocks.

## New Courses at N. Y.

New courses announced by the lithographic division of the New York Trade School, to run one night per week for 15 weeks, are: Color Matching (Mixing), started February 4; Chemistry for Lithographers, Feb. 10; Offset Press Troubles, Feb. 6; and Platemaking Troubles, Feb. 11.

## Joins Plastic Firm



Walter J. Kennedy (above), has been appointed vice president and general manager of Direct Reproduction Corp., New York, manufacturers of Dyrice plastic sheets. Mr. Kennedy has been in the lithographic industry 18 years, and was formerly in charge of the stripping department of Lutz & Sheinkman, New York. He has also been associated with lithographers in Boston and Washington.

## Chicago Honors Franklin

Benjamin Franklin's 241st birthday anniversary was observed by the Chicago Old Time Printers Association with a wreath-laying ceremony at the statue of America's famous printer in Lincoln Park, Jan. 12, and a banquet at the Furniture Club, Jan. 18. "Old timers" on the committee on arrangements, familiar to lithographers, included Grady Oakes, of Process Color Plate Co., who is a vice-president of the association, Roy J. Kirby of American Type Founders, and others.

## Form Research Ad. Agency

The formation of Market Research and Advertising, Inc., at 17 E. 42 St., New York 17, has been announced. Lee-Muiron Rousseau is vice president in charge of advertising, James E. Jump is vice president in charge of research and Mary Marsh is secretary-treasurer and director of the women's division.

## James Weir, USE, Dies

James Weir, assistant treasurer and secretary of United States Envelope Co., Springfield, Mass., died January 25, the company announced.



# Outsells BECAUSE IT Excels

*ANSCO*

## REPROLITH FILM

NOW distributed by Roberts & Porter  
through all four of its branch offices  
listed below.

*Write or phone your orders today.*

A COMPLETE RANGE OF 4 TYPES

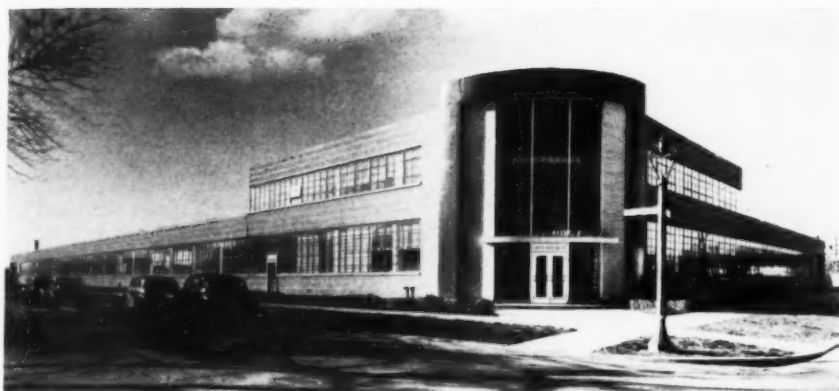
*Easy to Handle and Hard to Beat!*

- 1 **REPROLITH** Regular blue-sensitive film for line and halftone negatives from black-and-white originals as well as for contact printing.
- 2 **REPROLITH THIN BASE** Regular emulsion on thin base; permits lateral reversals without loss of detail. Recommended for deep-etch positives.
- 3 **REPROLITH ORTHO** The universal medium for line and halftone work, assuring maximum contrast and high orthochromatic sensitivity. All filters except red may be used with this film.
- 4 **REPROLITH ORTHO THIN BASE** Permits lateral reversals without loss of detail. Recommended for overlays.

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NEW YORK  
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477 Selden Ave.  
BOSTON  
88 Broad St.

**ROBERTS &  
PORTER, INC.**

"In Canada, it's THE CANADIAN FINE COLOR COMPANY with offices at Toronto and Montreal"



### New Chicago Plant

American Coating Mills, Inc. is now fully settled in its new Chicago printing plant (above) under construction during the past year, at 4533 Roscoe St., R. L. Snideman, president, announced last month. Designed on modernistic lines with plentiful use of glass, the building, with 90,000 sq. ft. of floor space, is an attractive addition to Chicago graphic arts facilities. Both lithographic and letterpress equipment are in use and additional machinery will be installed when available, Mr. Snideman said. Chicago operations are

superintended by Victor J. Porth. At the company's main plant at Elkhart, Ind., another expansion program has added 190,000 sq. ft. to manufacturing space for production by an exclusive continuous process of clay-coated carton stock and special surfaces for fine offset color printing. At Memphis, Tenn., another plant with 80,000 sq. ft. of floor area has been erected for the company's subsidiary, Modern Packages, Inc. With these facilities American Coating Mills expects to be able to satisfy the mounting demand for cartons for use of drug, cosmetics, food and other manufacturers.

### New LNA Labor Program

The Lithographers National Association announced to its membership recently the inauguration of an expanded labor relations program to keep abreast of labor developments within the lithographic industry. The key-note of the new program, as expressed by W. Floyd Maxwell, executive director of the Association, is the anticipation and avoidance of undesirable labor situations through a clearer understanding of conditions and the development of better employer-employee relations. Assistance and legal advice will be available to members involved in labor trouble.

The broad objectives are: (1) to encourage the increased development of sound and equitable labor relations at the individual plant level; (2) to directly assist individual members in the avoidance of labor difficulties through the establishment and practice of good employee relations, and (3) to cooperate and assist in bringing about better understanding among lithographers locally for their common good, and for strengthening their relative position in dealing with overall union activities.

In addition to these broad objectives of the new labor relations service, individual LNA members will re-

ceive the benefits of city and area meetings to be conducted throughout the country for the purpose of first-hand discussion of local labor problems. Advice on any legal aspect of a specific labor problem will also be made available by the association's legal counsel through the LNA offices. The present individual member labor consultation service, which includes checking the proposed contract offered and assistance in contract negotiations, will be further expanded.

In promoting this expanded labor relations program, the association pointed out the need for concentrating not only on the effective and timely solution of problems arising out of labor-management conflicts, but also the need to take preventive measures in order to minimize conflicting differences by attempting to promote an enlightened and progressive program of employer-employee relations.

The association stated that the individual plant whether operating on the basis of a closed or open shop, organized or unorganized, can do much in its day-to-day personnel relations to eliminate causes for dissatisfaction, and that it should be fully prepared for any developments in its own labor situation.

The new LNA labor service will be supervised by George A. Mattson, a man with an extensive background in this field, who joined the association last month.

The association's industrial relations department will continue its regular work for members, which includes the employment bureaus in both the New York and Chicago offices, compilation of prevailing wage rates—high, low and average—for all areas, and information on employment regulations. A. C. Lanchantin in New York and Gordon Hall in Chicago continue this regular association service.

### Paper Week, Feb. 23-28

The week of February 23 to 28 has been set for the conventions of the National Paper & Pulp Association, the Technical Association of the Pulp and Paper Industry, and divisional meetings of these groups. The NPPA convention will be at the Waldorf-Astoria Hotel, New York, during the full week. The TAPPI meeting is at the Commodore Hotel, February 24 through 27. There is no graphic arts session on the TAPPI program this year.

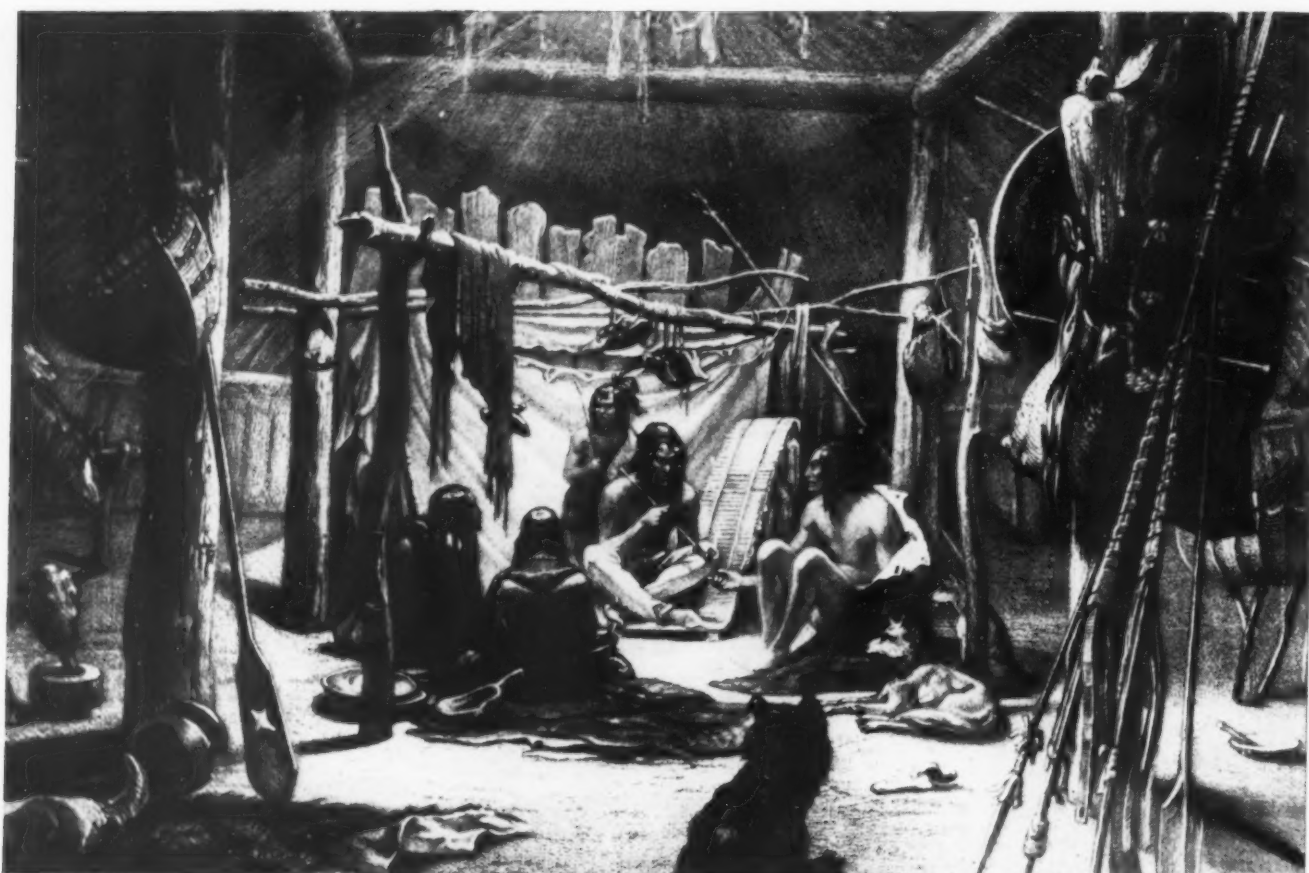
### Visits Central America

Paul M. Hinkhouse, president of Hinkhouse, Inc., New York lithographers, returned in January from a three weeks trip to Guatemala where he attended a seminar of the Presbyterian Board of Foreign Missions. He went by clipper from New Orleans. Mr. Hinkhouse brought back about 150 Kodachromes from the trip which covered a large part of the country.

### Utilizes Glowing Inks

General Luminescent Corp., Chicago, has published a "glow in the dark" children's book, entitled "Day and Night," which, after exposure to light, can be read in a completely darkened room. Phosphorescent pigments are incorporated in the ink which is applied by the offset process developed during the war for production of night bombing charts for the Army Air Forces.

Number 14 in the Mohawk Series on the American Indian



BETHMANN ARCHIVE

This Indian tent was designed for utility rather than for appearance. But today we combine both utility and appearance . . . as for example in



# NAVAJO LEDGER

It has strength, bulk, erasing qualities; and it runs with ease on any type of press. "Follow the Mohawk Trail" to Mohawk Paper Mills, Cohoes, New York.





### New Officers

The new officers of the Associated Printers & Lithographers of St. Louis are, L. to R.: Geo. B. Gannett, The Geo. D. Barnard Co., Treas.; Ad P. Nies, Nies-Kaiser Printing Co., V.-P.; Walter E. Morris, Keeler-Morris Printing Co., Sec'y.; and Geo. D. Hart, Hart Printing Co., Pres. They were installed Jan. 21 at the inaugural dinner, Coronado Hotel.



Leslies E. Prichard, (left) of the Advertising Club of St. Louis, presents a "Resolution of Recognition" to George D. Hart, president of the Associated Printers & Lithographers of St. Louis.

### Honor St. Louis Trade

The Board of Governors of the Advertising Club of St. Louis, presented a "Resolution of Recognition" for "an impressive example of the craftsmanship of the graphic arts in St. Louis," to the Associated Printers & Lithographers of St. Louis, January

23. The example of craftsmanship is the printing of "St. Louis Means Business," the 75 page book on the history, culture, and business potential of the city of St. Louis. The book was compiled and published by the association, its own printer and lithographer members doing the work.

### YLA to See Movies

Two motion pictures are scheduled for the March meeting Wednesday March 12 of the Young Lithographers Association of New York. They are "Graphic Arts March On" a new film produced by Sinclair & Valentine Co., New York, and "How to Make a Good Impression," the Harris-Seybold Co., film. Election of officers is also scheduled for the March meeting, which will be at the Building Trades Club, 2 Park Avenue.

For the April meeting Paul Ellison, Sylvania Electric Products, Inc., will speak on sales promotion and a motion picture on the subject will be shown.

At the group's February 19 meeting Thomas D'Addario, designer of packages, labels, displays and industrial art was scheduled to speak on "Creation of a Selling Package." Mr. D'Addario is the winner of five top awards for design excellence, and he

taught advanced layout and design at Pratt Institute for many years. His work has included displays and other products for General Baking Co., Calvert Distilling Co., Reynolds Metals Co., Feigenspan Brewing Co., Revlon Products Corp., and many others.

New members recently admitted to the YLA include Joseph Schader, Crocker, Burbank Papers, Inc.; Harry Staats, Brett Lithograph Co.; and George Jewesson, Colorite Offset Printing Co.

### Blank Lectures on Coast

Leo Blank, sales manager at Stecher-Traung, San Francisco, was to be the guest lecturer February 11 and 12 at the Advertising Class of the Stanford Graduate School of Business. Subject of the two-day session was "Lithography in Advertising". The first day's class will be centered around a showing of a film, "Making a Good Impression", and the second part will be descriptive of the prac-

tical role of the lithographing industry in aiding advertisers to present their story effectively.

### Short Week on Coast

A work week of 37½ hours is provided for in a contract recently completed between San Francisco lithographers and the Amalgamated Lithographers of America. Basic wage scales range from \$1.04 per hour for general female workers, to \$2.36 for four-color pressmen. A vacation of one week is provided for employees of more than one year. A clause to provide for adjustments to the fluctuations of the cost-of-living index was also included.

### Sidney Voice in Hawaii

Sidney P. Voice, executive vice president, Consolidated Lithographing Corp., Brooklyn, N. Y. is on an extended trip by plane to Arizona, California, and Hawaii. Accompanied by Mrs. Voice, Mr. Voice said the trip was a combination of business and vacation, and that he expected to return March 1.

### St. Louis Firm Progresses

The Graphic Color Corp., 1619 Blair Ave., St. Louis, which was organized last July to produce photo engravings, and offset negatives, now occupies 10,000 square feet of floor space and is specializing in color litho plates. William G. Henselmeier is president.

### Music Printers Meet

The National Music Printers and Allied Trades Association annual meeting was scheduled to be held at the Cincinnati Club, that city, over the week-end of February 8, 9 and 10. Arthur Zimmerman, Otto Zimmerman & Son, Cincinnati, is president.

### Stecher-Traung Appoints

Ralph T. Wrenn, who was assistant manager of the San Francisco Division of Stecher-Traung Lithograph Company, has been made a vice-president with headquarters in San Francisco.



# PLASTIC SHEETS OFFER OUTSTANDING ECONOMIES

Exclusively used in wartime lithography—now available for commercial use

## HERE'S WHAT IT IS:

**DYRITE**

is a plastic resin material.  
has unusual dimensional stability for color registration work.  
is processed in three types—transparent, white translucent, and white opaque.  
comes in three thicknesses—.005—.010 and .015.  
has a matte surface on one or both sides.

## HERE'S HOW IT IS USED:

**DYRITE . . .**

is a substitute for glass when stripping film for close registration work.  
can be used as a base for overlays in color work.  
can be coated with a transparent blue print solution for stripping wet or dry film.  
can be coated with a "Dyrite" black or red contact emulsion for making master flats.  
can be converted from a form stripped with negatives to positive in any size for making your deep etch plates.  
can be filed away for future use on a flat surface or in roll form.  
can be used to make positive to negative or positive to positive when valuable space is needed.  
is used for map making by many Government Agencies.  
is used for direct drawing of fine lines or solids for reproductions.  
is a base for laying flat tints and vignetting tones with a litho crayon or air brush.

These plastic sheets are being used in many and different ways which each individual firm can adapt to their own ideas and practices. During the War, our 24-hour Production was confined strictly to Government work, and it was impossible to supply the commercial field. Completion of post-war plans for greatly expanded production enables us to offer lithographers Dyrite Plastic Sheets in any size up to and including 51 $\frac{3}{4}$ " x 150" in .005, .010 and .015 thicknesses.

Our Reproduction Engineer will be pleased to work with you concerning your present reproduction system, or as a consultant to any system that you are interested in installing. Write or call today for four-page folder describing other uses and also our cut sheet schedule and price list.

# DIRECT REPRODUCTION CORPORATION

(Originators)

68 Gansevoort Street

New York 14, N. Y.

WAtkins 9-0066

### **Elects Poll; Hears Mack**

Frank G. Poll, Meriden (Conn.) Gravure Co., was reelected president of the Connecticut Valley Litho Club at its annual meeting, February 7 at the City Club, Hartford. Harold Kjoller, Rich Lithographing Co., Chicopee Falls, Mass., was elected vice president; Roger Bartlett, Meriden Gravure, was elected secretary; and Walter Dulak, Rich Lithographing, treasurer. Elected to the board of governors were: Michael Pagliaro, Polygraphic Co. of America, North Bennington, Vt.; Robert FitzGerald, New England Printing & Litho Co., Bridgeport; Michael Voronovitch, Pyne, Davidson Co., Hartford; C. J. Vandermark, Vandermark-Blake, Hartford; and Albert Schulze, New England Offset Co., Wooster, Mass.

Norman A. Mack, technical director of Roberts & Porter, Inc., was the speaker of the evening and presented a spirited talk on shop procedure and trouble shooting. This was based on his experience as a trouble shooter in many shops throughout the country. About 75 attended.

New members announced by the club included: Louis J. Lizotte, Philip Hano Co., Holyoke, Mass.; Henry Wilk, Rich Lithographing; James Worten, National Printing, Thompsonville, Conn.; Fred Augustine, John Schechterle, and Carl I. Fyer, Brooks Bank Note Co., Springfield, Mass.; Stanley Ligarski, Wm. E. Wright & Sons, West Warren, Mass.; Thomas Dowd, Rapid Roller Co.; J. C. Doty, Harris-Seybold Co.; Charles Carroll, Sinclair & Carroll Co.; and Martine Taylor, Kohl & Madden Printing Ink Co. The latter four are associate members.

The club's next meeting is scheduled for Friday, April 4 at the City Club. Past presidents will be honored that night, Mr. Poll said.

### **POPAI Adds 14 Members**

Fourteen new member firms have recently been added to the membership of the Point of Purchase Advertising Institute. They are: Baldwin Paper Co., New York; Chicago Show Printing Co., Chicago; Continental Litho. Co., Cleveland; Continental Pa-

per Co., Ridgefield Park, N. J.; Meehan-Tooker Co., Inc., New York; Oberly & Newell, New York; Pioneer Mtg. & Finishing Co., New York; Rode & Brand, New York; Royal Mounters, Inc., Brooklyn; Schaefer-Ross Co., Inc., Webster; Stemar Co., Inc., Chicago; Sweeney Lithograph Co., Belleville, N. J.; United Mounting & Die Cutting, New York; and Zipprodt, Inc., Chicago.

With preliminary testing already completed, P.O.P.A.I. plans an expanded display research program for 1947. Close cooperation is maintained with the Association of National Advertisers.

### **PIA Proposes Tax Changes**

A tax program designed to permit small business to grow through internal financing was proposed January 27 by James F. Newcomb, president of Printing Industry of America, Inc., before a luncheon meeting of The Economic Club of Detroit. The program provides for a limited deduction based on net earnings reserved for business purposes or exemption from taxation of the first \$10,000 of corporate income to eliminate double taxation and place the smallest incorporated businesses on a parity with unincorporated business. The plan also provides for graduated corporate taxes, a 7-year carry-forward period, and accelerated depreciation.

In his talk Mr. Newcomb pointed out that in order to attain a goal of full production, the nation needs a strong small business structure. He said, "The inter-relationship of big and small business program would benefit the whole economy." The PIA, according to Mr. Newcomb, is the largest association of small manufacturers in the country.

### **Columbus Assn. Elects**

The Printing Arts Association of Columbus recently re-elected D. M. O'Donnell, Harper Engraving & Printing Co., to serve as its 1947 president. He is also a director of Printing Industry of America, Inc.

Selected to serve as other officers were Fred Hayman, Spahr & Glenn, vice-president; Walter F. Heer, Jr.,

F. J. Heer Printing Co., treasurer, and the following members of the board of directors: Robert Kelley, Columbus Bank Note Co.; Albin Reitelbach, Universal Printing Co., and A. J. Ulrich, Scioto Paper Co.

### **Plan Chicago Design Show**

The Chicago Society of Typographic Arts has set March 15 as the opening date for its 20th annual exhibition of Design in Chicago Printing. The show, to be staged at the Chicago Art Institute until April 30, will include the finest examples of books, booklets, announcements, stationery, direct mail, complete newspaper and magazine ads and packages, produced by Chicago artists during 1946. Certificates of Award will, as usual, be presented to both designer and client for the outstanding work in each class, as determined by a jury which includes John Willmarth, vice-president and art director, Earl Ludgin & Co., Rainey Bennett, artist, and Albert Kner, director of the design laboratory, The Container Corporation of America.

### **Plan N. Y. Art Show**

The 26th annual national exhibition of advertising and editorial art will be held on the balcony of the great hall in The Metropolitan Museum of Art, New York, April 25 to June 1, it was announced by the Art Directors Club of New York, sponsoring organization. Following the exhibition, all material will be reproduced in the 26th Art Directors Annual of Advertising and Editorial Art. Exhibits will be chosen for display by the Art Directors Club's selection committee, and classified into two sections, design (layout) and art.

Kerwin H. Fulton Awards for design and art will be made for outstanding 24-sheet posters. Entries closed February 15.

### **Address Direct Mail Club**

Frederick Ryder, president of the Frederick Ryder Co., advertising typographers, was the speaker at the January meeting of the Direct Mail Advertising Club of Chicago, where he discussed the mechanics of producing fine mailing pieces.

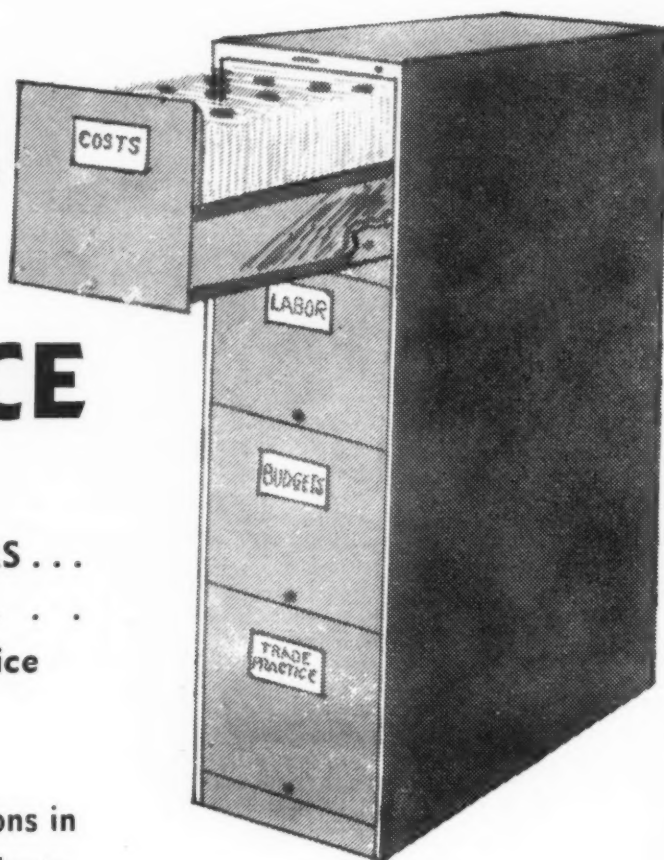


# YOUR FILE IN OUR OFFICE

HUNDREDS OF FILE FOLDERS . . .  
THOUSANDS OF SHEETS . . .  
are in your files in our office

Information on costs, labor relations in  
all cities, equipment, hourly budgets,  
time studies . . . all of this and much  
more is yours for the low cost of mem-  
bership.

Write today for information on how  
you can use our office to secure sound  
advice.



**NATIONAL ASSOCIATION  
OF PHOTO-LITHOGRAPHERS**  
**1776 BROADWAY**  
**NEW YORK 19, N. Y.**

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS  
1776 Broadway, New York 19, N. Y.

Gentlemen:

We would like to know more about your Association.  
Our press equipment is as follows:

- ..... Presses smaller than 17" x 22"
- ..... Presses 17" x 22" to 22" x 34"
- ..... Presses 22" x 34" up to 35" x 45"
- ..... Presses larger than 35" x 45"

Firm Name .....

Individual .....

Address .....

### McCandlish Contest

A. R. McCandlish, president of the McCandlish Lithograph Corp., Philadelphia, has announced plans for the McCandlish Awards for 1947, his organization's 24-sheet poster design contest. The subject for the awards for 1947 is "Any Soft Drink."

This is the tenth anniversary of the founding of the McCandlish Awards. Numbered among the winners of first prize in past McCandlish Awards have been artists like Joseph Binder, Lyman Simpson, and Carl Paulson.

This year's McCandlish Awards total \$1350.00 in cash prizes, first prize of \$1,000.00, second prize of \$250.00, and third prize of \$100.00. In addition to the cash awards, there will be a number of honorable mention certificates.

The members of the Tenth Anniversary Jury of Awards are Mr. Norman R. Backus of the Coca Cola Company; Mr. A. T. Blomquist of the J. Walter Thompson Co.; Mr. Walter Geoghegan of Calkins & Holden; Mr. Howard Scott, poster artist; and Mr. Mark B. Seelen, Outdoor Advertising Incorporated.

Contest folders giving full details concerning the McCandlish Awards for 1947 have been mailed to a list of several thousand entrants in former contests. Copies of this folder will be mailed to any artist or art student interested in the contest. H. A. Speckman, Sales Manager, McCandlish Lithograph Corporation, Roberts Avenue and Stockley Street, Philadelphia 29, Pa. is in charge of the contest. Entries for this year's contest to be eligible must be in Philadelphia by April 15th, 1947.

### To Show Best Books

The best books produced by offset lithography in 1946 are to be selected from entries which are now coming in, Books by Offset Lithography, Inc., announced during January through its director A. A. Freeman. Entries were being made by lithographers, designers, publishers or binders, and the deadline was set for Feb. 25. Invitations to submit books were sent out last month. Books by Offset Lithography is at 1

Madison Ave., New York 10. The exhibit will open in April.

### Honored for Litho Work



Harry W. Gallagher (above), former U. S. Army Master Sergeant, Corps of Engineers, and now a salesman for General Printing Ink Co., Pacific Coast Division of Sun Chemical Corp., New York, received a citation for the Bronze Star Medal, it was announced Jan. 14. Mr. Gallagher, whose home is in San Francisco, joined GPI's sales staff in June, 1946. Prior to that he had served 44 months in the U. S. Army Air Forces, chiefly as platoon sergeant in charge of offset lithographic reproduction of maps, etc.

His official citation states: "As Supervisor Reproduction Section, 933d Engineer Aviation Regiment, Sgt. Gallagher displayed superior qualities of technical proficiency and resourcefulness in directing the maintenance and operation of all reproduction equipment. His marked competence and sound judgment were in constant evidence as he provided for the prompt planning and rapid completion of consistently voluminous quantities of prints as required by United States Army Air Forces, Pacific Ocean Area, XXIst Bomber Command, as well as by his own unit. By his conspicuous organizational skill, exceptional ability, and unfailing devotion to duty, Sergeant Gallagher contributed in distinct degree to the continued success of the 933d Engineer Aviation Regiment."

### Willard E. Swift, USE, Dies

Willard E. Swift, 68, chairman of the board of the United States Envelope Company, in which he had been an employee, or officer, since 1903, died during the night January 14, 1947 at his home, Worcester, Mass. Mr. Swift, a native of Worcester, was a son of one of the founders of the United States Envelope Company. His first job with the company was as a machine operator. He rose through the ranks and had occupied many

different positions in the company, serving as president from 1929 to 1946 when he was named chairman.

He was a director of the Boston Mutual Fire Insurance Company, and a member of the executive committee of the Associated Industries of Massachusetts. He was also on the Board of the Worcester Manufacturers Mutual Insurance Company, and of Hahnemann Hospital.

### St. Louis Craftsmen Meet

The St. Louis Club of Printing House Craftsmen was scheduled to hold its 27th annual installation of officers, February 8 at the Statler Hotel. The board of governors of the international craftsmen's association were to be present, and A. E. Giegengack, Public Printer of the United States, and James R. Brackett, general manager of P.I.A., were to be honored guests of the evening.

New officers to be installed are: Thomas Shepherd, Monotype Type-setting Co., president; Harry Reimer, United Drug, first vice president; Joseph Vogt, Universal Printing Co., second vice president; Carl Dyer, San-Del Printing Co., secretary-treasurer; and John Pausch, Concordia Publishing House, assistant secretary. Henry M. Henselmeier, Rub-R Engraving Co., is the retiring president.

### Paper Firm Appoints

Bernard H. Ross, president of The Paper Center, Inc., New York, in January announced the appointment of George Shapiro as comptroller. Mr. Shapiro has been actively engaged in the paper industry and closely related fields for 30 years. Before serving in the navy and until recently, he was purchasing officer for the State of New York in charge of paper, printing and allied materials.

### N. Y. Typos Settle

New York Typographical Union No. 6 and the Printers League Section of the N. Y. Employing Printers Association reached an agreement Jan. 16 after long negotiations. The typographers gained an increase of 21.5 per cent of the base scales.

*Fine*  
**PAPERS**

*for*  
GREETING CARD PUBLISHERS  
LITHOGRAPHERS  
PRINTERS AND CONVERTERS



**PAPER SALES CORPORATION**

41 PARK ROW • NEW YORK 7, N. Y. • WORTH 2-1280



# LITHO CLUB NEWS

## N. Y. Elects Littman

Larry Littman, (right) National Process Co., was elected president of the Litho Club of New York at the annual meeting January 22. He succeeds Walton W. Sullivan, Tooker Litho Co., who had served two terms. Other officers were John F. Maguire, Offset Engravers Associates, vice president; Gerald L. Urban, Brett Lithograph Co., secretary; and Jack J. Tisne, Schlegel Lithograph Corp., treasurer. The retiring treasurer is Oscar Falconi, Maverick & Wissinger Co., who has served for many years.

Elected to the board of governors were: Joseph A. Caruso, Business Photo Reproductions; John J. Kavanaugh, Sweeney Lithograph Co.; Charles W. Latham, Lithographic Technical Foundation; John Perrin, Brady Palmer Printing Co.; Angelo Pustorino, Daniel Murphy & Co.; Herbert Roberts, Jersey City Printing Co.; John Scharfenberger, Swart-Reichel, Inc.; William J. Stevens, National Association of Photo-Lithographers; and Walton W. Sullivan, retiring president. Ted Broadston, Vulcan Proofing Co., is an associate member of the board.

Theodore Klaiss, Eastman Kodak Co., was the speaker at the January meeting, and he discussed the Ektachrome process recently announced by his company. He showed many examples of color photography and described how the color transparencies may be processed by individual photographers. He was introduced by William Falconer. About 140 attended this meeting.

The club's annual dinner dance is planned for February 22 at the Waldorf-Astoria Hotel. Mr. Broadston is general chairman of the affair.

The next regular meeting of the club is scheduled for Wednesday, March 26 at the Building Trades Club, 2 Park Ave. The program for this meeting is to be announced locally.

Recently admitted to membership in the club were: Maurice Welt, Crafton Graphic Co.; Walter Eigen-



Larry Littman

dorff, Lutz & Sheinkman; Emanuel M. Feldman, Duenewald Printing Co.; Alvra A. Wilbur, Sweeney Lithograph Co.; Milton Hillard, Barnes Press; Martin L. Roman, Sterling Offset Co.; John O. Collison, and Henry Bruning, Rode & Brand; and Emanuel Edelman, Dependable Printing.

## Phila. Holds Quiz

With Joseph W. Mazzaferri, Graphic Arts, Inc., as moderator, and a panel of experts on hand to answer questions on all phases of lithography, the annual quiz program of the Litho Club of Philadelphia played to an audience of over 90 on January 27. The members of the panel were E. L. Starkey, Kaumagraph Co., James Mahoney, Jos. Hoover & Sons, James J. Deeney, Bensing Bros. & Deeney, Phil Shakespeare, Fuchs & Lang Div., George Stiteler, Ideal Roller & Mfg. Co., Herman J. Hanselman, Penn Lithographing Co., and Pat Kirkpatrick, Rapid Roller Co. In the absence of club president Elmer Strange, who was in Florida, Mr. Mazzaferri, club vice president, presided at the entire meeting.

The questions covered a wide range

of subjects, and in spite of the moderator's attempts to close the meeting on time, questions kept coming from the floor until the Poor Richard Club closed up at 10:30 p. m.

At the club's next meeting, Monday March 24, Winfield Challenger, of N. W. Ayer Co., large Philadelphia advertising agency, will speak on "This Business of Ours," and is expected to discuss the relationship between advertising agencies and lithographers.

The club's annual Ladies Night was held at the Benjamin Franklin Hotel January 18 and drew a record crowd of 449 members and their wives and guests. Dinner, entertainment and gifts comprised the program, and every woman present received a gift from the club.

New members recently admitted to the club include Walter Blattenberger, Village Craftsmen, Rosemont, N. J., J. J. Burke, C. E. Howe & Co., and Charles Hensel, Color Craft Co.

## Changes Meeting Place

The Litho Club of Baltimore will hold its March 17 meeting and future meetings at the Park Plaza, Charles at Madison Streets, the club announced during January. The program for this meeting had not been announced at press time.

The club's regular February meeting was scheduled to be in the form of an oyster roast, February 15, at Beyer's Grove, Md., where all business was to be set aside for an evening devoted to fun and seafood.

At the club's April meeting, Harvey Glover, Sweeney Lithograph Co., Belleville, N. J., is to be the speaker.

About 60 attended the January meeting to hear C. A. Russ, technical director of the Litho Blanket Division, U. S. Rubber Co., discuss offset blankets. He gave pointers on the care and maintenance of blankets and discussed the new types of synthetic rubber and the combinations of synthetic and natural rubber used in blankets. A question and answer period followed the talk.

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Baltimore Boston Chicago Dallas Detroit Jacksonville Kansas City Manila Miami New Haven Philadelphia Seattle



Mr. Rossotti, snapped at the joint Cincinnati-Dayton litho club meeting, flanked by Al Meyer, (left) Cincinnati president, and Wm. Stittgen, Dayton club head.

### Rossotti At Ohio Meeting

Alfred F. Rossotti, first president of the National Association of Litho Clubs, addressed a joint meeting of the Cincinnati and Dayton Litho Clubs, January 23, at the Gibson Hotel in the former city. The crowd of over 40 persons included a number of guests. They were W. R. Stittgen, Reynolds & Reynolds Co., president of the Dayton Litho Club who headed the delegation from that city; Charles Storey, Army Map Service, past president of the Washington Litho Club; John Laverine, Navy Hydrographic Office, vice president of the Washington club; Ken Bitter, Gamse Lithographing Co., Baltimore, secretary of the NALC; and Paul W. Dorst, of the Lithographic Technical Foundation. Al Meyer, Rainbow Lithographing Co., Cincinnati club president, presided.

Speaking on "Maintaining the Identity of the Halftone Dot," Mr. Rossotti, related how he had seen lithography grow from a hand craft, in which he had worked as an artist, transfer man, and stone pressman, to the present mass production industry where scientific control of every step in the process is important. He told of the standardization methods in use in the Rossotti Lithographing Co. plants, where every step in the production of labels and folding boxes is performed from the original art work or color photography, to the completed product.

This scientific control is achieved through the use of such equipment as the color temperature meter, compensating exposure control, temperature

controlled developing sink, densitometer, pH comparator, and air conditioner.

He explained his company's method of tone control. This includes a standardized gray scale which is made a part of each positive in color separation work. This scale frequently is made a part of each plate (in a waste area on the plate) to provide a check standard as various jobs go through.

Mr. Rossotti also told of the program of the NALC, as well as that of the Lithographic Technical Foundation. In his own case, the contribution to the endowment fund of the foundation and the yearly membership fee, have been "the best money we ever invested," he declared. A long question and answer period followed the talk.

The Cincinnati club also had meetings scheduled for Tuesday, February 11, and Tuesday, March 11. Programs for these meetings were to be announced locally.

The Dayton club was to hear Dr. Anthony George, of Sinclair & Valentine Co., at its February 3 meeting. The next meeting is scheduled for Monday, March 3 and will include a tour through the Aetna Paper mill.

### Detroit Hears Ink Man

Wendel Salmon, Salmon Ink Co., was the speaker at the January 16 meeting of the Detroit Litho Club, and following his talk on the general subject of printing and litho inks, he showed motion pictures which he had taken on a trip to Mexico.

The club has appointed Larry

Tanke, Process Litho Co., chairman of the membership committee, and James Pelcher, Safran Printing Co., chairman of the entertainment committee. New members admitted to the club include William Oberly, Nelson Associates, Inc., Erwin Stoetzer, Welker Litho and Letter Co., and Lee Hull, Process Litho Co.

The next meeting was scheduled for Thursday, February 13, when Kenneth MacQueen of MacManus, John & Adams, Inc., was to speak. Meeting nights of the club have been changed to the second Thursday of the month, according to R. B. Bivens, club secretary. The club meets at Carl's Chop House, 3020 Grand River.

### Twin City to Meet Feb. 27

The Twin City Litho Club will meet Thursday February 27 and hear a report on the recent Cincinnati convention of the National Association of Litho Clubs. The report will be made by William Harnist, Harrison & Smith Co., Minneapolis, who represented the Twin City club at Cincinnati.

The club plans to hold regular meetings on the last Thursday of the month. Albert Livitt, Printing, Inc., is president.

### Study Photo Gelatin

The photo gelatin printing process will be the subject of the February 25 meeting of the Washington Litho Club at Hotel 2400. Murray Graubard, of Consolidated Film Industries, Fort Lee, N. J., is to be the speaker.

At the club's January 28 meeting, George Welp, advertising manager of International Printing Ink, gave a demonstration and a talk on "Color for Tomorrow."

### Plan Bowling Series

A series of bowling matches between the Washington and Baltimore litho clubs is being developed by these clubs. William Pistel, Army Map Service, is in charge of the arrangements at Washington.

Ed Perry, Fred Wikoff and Lou Tamb are in charge of the Baltimore club's bowling program.



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**SALES MANAGEMENT**

## Chicago Elects Spevacek

James J. Spevacek, superintendent of Western Electric Co.'s Chicago printing plant was elected president of the Chicago Lithographers Club at the annual business meeting January 24. William Julian, Gunthorp-Warren Printing Co., was elected new vice president, and Elmer Duane, Meyercord Co. is the new treasurer. Elmer Schmalholz of Chicago Planograph Co., was re-elected secretary.

A completely revised constitution and set of by-laws were adopted at the meeting to streamline and modernize the organization. Among other important changes the club's membership will now be open to members of the lithographers union and to representatives of service and supply houses. These latter will be classed as associate members. An initiation fee of \$15 was also approved.

Mr. Spevacek, who has been with Western Electric's printing plant for 27 years, has served as vice president of the Chicago Club for the past two years. As chairman of the education committee he has had an important part in shaping the principal activity of the organization.

This educational work is to be expanded intensively, he told *Modern Lithography*. An effort will be made to bring before the membership the very latest developments in research affecting the industry. Electrical transcriptions of reports from the Lithographic Technical Foundation and other sources, as available, are being considered, he said, while attention will be given the possibilities of visual education through motion pictures and slides. He promised to announce shortly the chairman and members of the new education committee.

The revision of the club's constitution, Mr. Spevacek said, will broaden the membership basis, thereby offering the club opportunity to expose more executive, administrative and supervisory personnel to the projected education program. The effort, he declared, represents a real contribution to lithographic progress.

Present membership of the Chicago club is 74, but in expanding, emphasis is to be placed on quality, not on size, he declared. While service and

supply men are now eligible for admission, their number will be limited



James J. Spevacek

to not more than 20 per cent of the active membership.

Another activity of the Chicago club, soon to get under way, Mr. Spevacek added, is the organization of a committee to handle local preparations for the next annual convention of the National Association of Litho Clubs, scheduled to convene in Chicago in January, 1948.

## Milwaukee Sees Film

The first Milwaukee showing of the Harris-Seybold motion picture, "How to Make a Good Impression" was January 25 at the regular meeting of the Milwaukee Litho Club. Howard C. Buchta, secretary, reports. Nearly 50 members and guests attended. The club's next meeting was scheduled for February 25 at the Boulevard Cafe. The program was to be announced locally.

Harry Quadracci, W. A. Krueger Co., club president, was absent from the January meeting following an accident that day resulting in electrical burns. He was confined to St. Mary's Hospital.

## Conn. Re-elects Poll

Frank G. Poll, Meriden (Conn.) Gravure Co., was re-elected president of the Connecticut Valley Litho Club Feb. 7. (Story page 59.)

## St. Louis Sees Film

The St. Louis Litho Club held its January meeting on the second with

ten members in attendance. This was a closed business meeting. The next meeting, to which guests were invited was held at the DeSoto Hotel, February 6. At this meeting the Harris-Seybold motion picture, "How to Make a Good Impression," was to be shown.

## LITHO CLUB GUIDE

### BALTIMORE

T. King Smith, Secy.  
1613 Holbrook St.,  
Baltimore, Md.  
Meets 3rd Monday, Park Plaza.

### CHICAGO

Elmer Schmalholz, Secy.  
Chicago Planograph Co.,  
517 S. Jefferson St., Chicago 7.  
Meets 4th Thursday, Bismarck Hotel.

### CINCINNATI

Louis Weiss, Secy.-Treas.  
Progress Lithographing Co.  
Main Street  
Reading, Cincinnati, Ohio  
Meets 2nd Tuesday, Dan Tehan's  
Restaurant.

### CONNECTICUT VALLEY

Robert E. FitzGerald, Secy.  
New England Ptg. & Litho Co.,  
747 Barnum Ave., Bridgeport, Conn.  
Meets 1st Friday, March, May, Sept., Nov.,  
and sometimes other months, City Club,  
Hartford.

### DAYTON

Harold Holland, Secy.  
Standard Register Co.  
Dayton, Ohio.  
Meetings announced locally.

### DETROIT

R. B. Bivens, Secy.  
12745 LaSalle Blvd.  
Huntington Woods, Mich.  
Meets 2nd Thurs. at Carl's Chop House.

### MILWAUKEE

Howard C. Buchta, Secy.  
E. F. Schmidt Co.  
341 N. Milwaukee St., Milwaukee.  
Meets 4th Tuesday at the Boulevard Cafe

### NEW YORK

Gerald L. Urban, Secy.  
Brett Lithographing Co.  
Skillman Ave. & Pierson Pl.  
Long Island City 1, N. Y.  
Meets 4th Wednesday, Building Trades  
Club, 2 Park Ave.

### PHILADELPHIA

Joseph Winterburg, Secy.  
622 Race Street,  
Philadelphia 6.  
Meets 4th Monday, Poor Richard Club,  
1319 Locust St.

### ST. LOUIS

Harold Rohne  
Letterhead & Check Corp.  
2940 Benton St.  
Open meetings in Feb., April, June and  
Aug.

### SAN FRANCISCO

Wm. Fennone, Temp. Secy.  
Lehmann Ptg. & Litho. Co.  
2667 Greenwich St.  
San Francisco, Calif.

### TWIN CITY

N. Henry Eriksen, Pres.  
4117 Upton Ave., South  
Minneapolis 10, Minn.  
Meets last Thursday of month

### WASHINGTON

John Davis, Secy.  
Guthrie Lithograph Co.  
1150 F St., N. W.  
Meets 4th Tuesday, Hotel 2400 (N. W.  
16th St.)

### NATL. ASSN. OF LITHO CLUBS

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523 Wilton Road.  
Towson 4 Md.

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**Fred H. Pinkerton**  
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**Charles V. Morris**  
as Vice President and Director of Trade Relations

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*Harry E. Gould*  
President

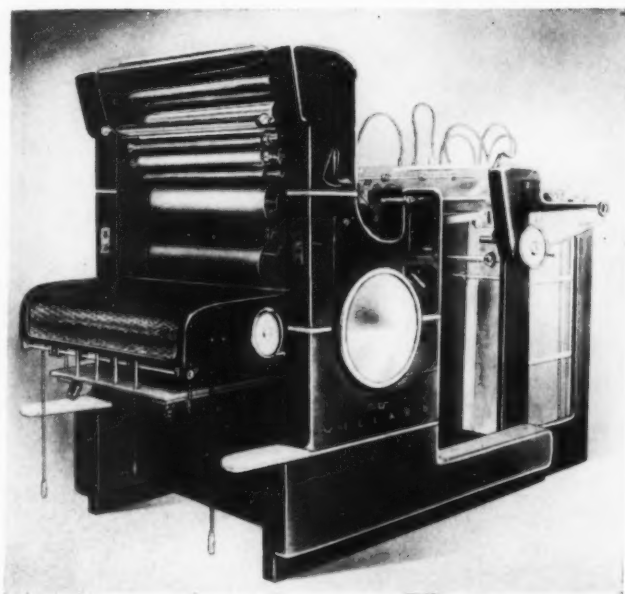
335 FIFTH AVENUE, NEW YORK 17, NEW YORK





## EQUIPMENT & BULLETINS

### Announce Details of New Willard 22 x 34" Press



The new 22 x 34" Willard offset press is shown at left.

**T**HE new Willard 22 x 34" single color offset presses will begin to be delivered in quantity the second half of 1947, Stuart E. Arnett, sales manager, Printing Machinery Div., Electric Boat Co., announced during January. The first photograph (above) of the press was released, and a broad outline of specifications and features was made available to the trade. The rated speed of the press is 6,000 per hour.

"New basic principles of operation are combined with many tried and true features of construction" in the new press, according to the company's announcement. The feeder is of new design, will carry the Willard name, and will handle all varieties of stock ranging from thin paper to carboard. It is of the sheet by sheet reloading type, allowing for faster changeover from one pile of stock to another.

Positive absence-of-sheet and out-of-register sheet detectors are incorporated in each front guide mech-

anism, and feeder adjustments and controls are easily accessible, the announcement states.

The inking unit has been planned for accessibility and simple control. The press has four form and distributing rollers, and good ink distribution is claimed because of the long train of vibrators and distributors leading to the form rollers. Form rollers mounted on ball-bearings are of different diameters to eliminate roller streaks. Ink fountain and form roller throw-off and throw-on are automatic.

Dampening motion control is accomplished by a single adjustable cam, and water fountain roller and the intermediate vibrating roller are chromium plated. Dampeners are mounted on ball-bearings.

All cylinders in the Willard press are mounted on large precision tapered Timken roller bearings. Gear streaks and poor transfers are discouraged by driving the inking and dampening units from the main drive

(5 HP motor) and equipping the cylinders with backlash gears. Setting of blanket and impression cylinders for different thicknesses of stock is accomplished by operating one small hand wheel and the setting is shown by a calibrated scale and pointer. The plate is held to the cylinder by patented plate clamps. One "T" wrench is used for adjusting the plate for accurate register.

The delivery pile will hold 24 inches of paper and patented spring grippers mounted on chain operated gripper bars, carry the sheet the full length of the delivery unit. Delivery is in clear view permitting constant inspection and easy removal of sheets.

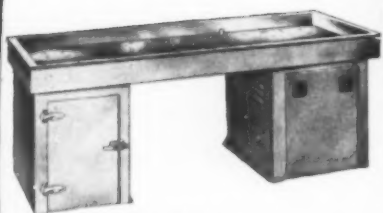
The presses will be delivered with a scientifically planned color scheme. The body of the machine is cista green, and yellow is used to make the press controls stand out. Red is used at all lubrication points. Buff is used in certain places to improve the appearance. The enamel used is tough and resistant to oil, gasoline, and grease and has an eggshell finish to decrease glare.

#### New Bartels Process Kit

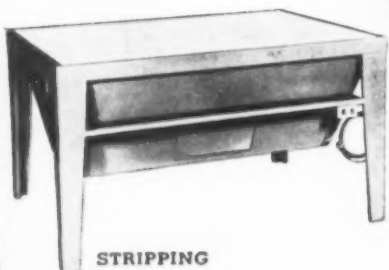
An innovation in deep etch chemicals is claimed by Gordon Bartels Co., Rockford, Ill., with the announcement of a complete kit for making deep etch plates. The kit includes platemaking instructions and contains a rack for holding squeegee and developing pads to protect them from dirt or other foreign matter. The item is offered nationwide through supply dealers.

#### Dayton Appoints Clarke

M. H. Clarke has been appointed vice president and director of manufacturing of the Dayton Rubber Manufacturing Company. A. L. Freedlander, president, has announced.



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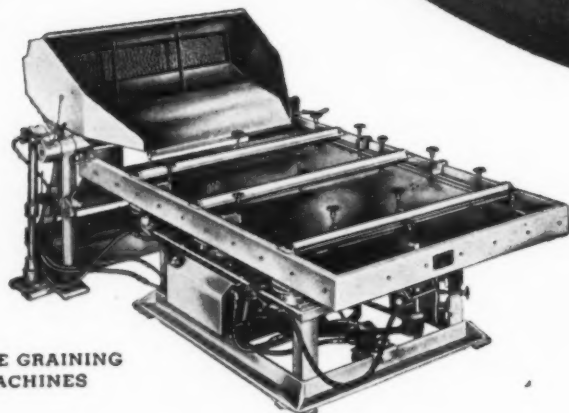


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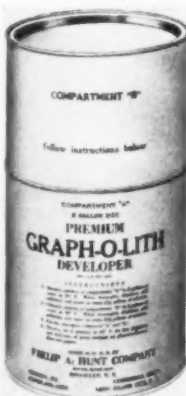
Phone LExington 2-0052

## Sperry to Make Rotary Gravure & Typo Presses

**A** NEW line of multi-color roto-gravure and rotary letter presses for the package, label and wrapper printing trades was announced January 24 by W. B. Thiele, manager of graphic arts sales, Sperry Corporation Long Island City, N. Y.

Designed by Arthur P. Bamford and a staff of press engineers to specifications said to be laid down by leading printers, the new press line is promised "to fill a long felt need for rugged, high productivity presses to make multi-color printing economically practical for many additional products," the announcement states. Special design attention has been given to the printing of foil, cellophane and other modern packaging materials.

### Announce New Developer



A new formula for Premium Graph-O-Lith Developer has been completed and tested and is now being offered to the lithographic industry by the five branch offices of Philip A. Hunt Co. The company's announcement states that the new developer's fine grain properties produce clean dots with rich blacks and clear whites on process

film, stripping film and paper, and produces lines and dots with uniform density and opacity. It does not contain caustic, the company says, it has a low pH, and will maintain a balanced formula throughout its life. Several new chemicals are included in the formula. The developer is sold in one, five and 50 gallon containers.

### IBM Appoints Birkenstock

International Business Machines Corporation during January, announced the appointment of James W. Birkenstock as manager of its Future Demands Department, which provides for the current and future needs of present and potential users of IBM equipment and systems, develops new machines and improves existing IBM equipment to meet changing requirements. He was previously general sales manager. He is a graduate of Iowa University.

The introduction of this new press line represents another step by the Sperry Corporation into the packaging field. Present products include E. G. Staude paper board converting equipment and Wright's Automatic wrapping and filling machines.

Of interest to the boxmaker is a new rotary cutting and creasing unit which can be used in conjunction with the press. This makes possible

multi-color printing, cutting and creasing, and stripping at high speeds in a single straight-line operation.

### Issues Labeling Handbook

A new edition of "Successful Can Labeling," revised to include post-war techniques and materials, has been issued by National Adhesives, 270 Madison Avenue, New York 16. The handbook covers operating practices for both spot and overlap labeling, by hand and by machine.

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You get better presswork on every run—when you "adjust" your inks with "33." It assures uniform printing quality in spite of varying conditions of climate, humidity, ink and stock variations, etc. "33" is the scientific way to bring every ink to its **PRINTING PEAK**—and keep it there.

Overall print quality is improved. Halftones stay "clean and open." "33" increases the affinity of ink and paper . . . particularly, on hard finish stock, glassine, cellophane, etc. You get 15% to 30% greater coverage at practically no extra cost. "33" Ink conditioners are time-tested and proven.

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If our Ink Conditioner does not satisfy you completely, you may return the unused portion at our expense.

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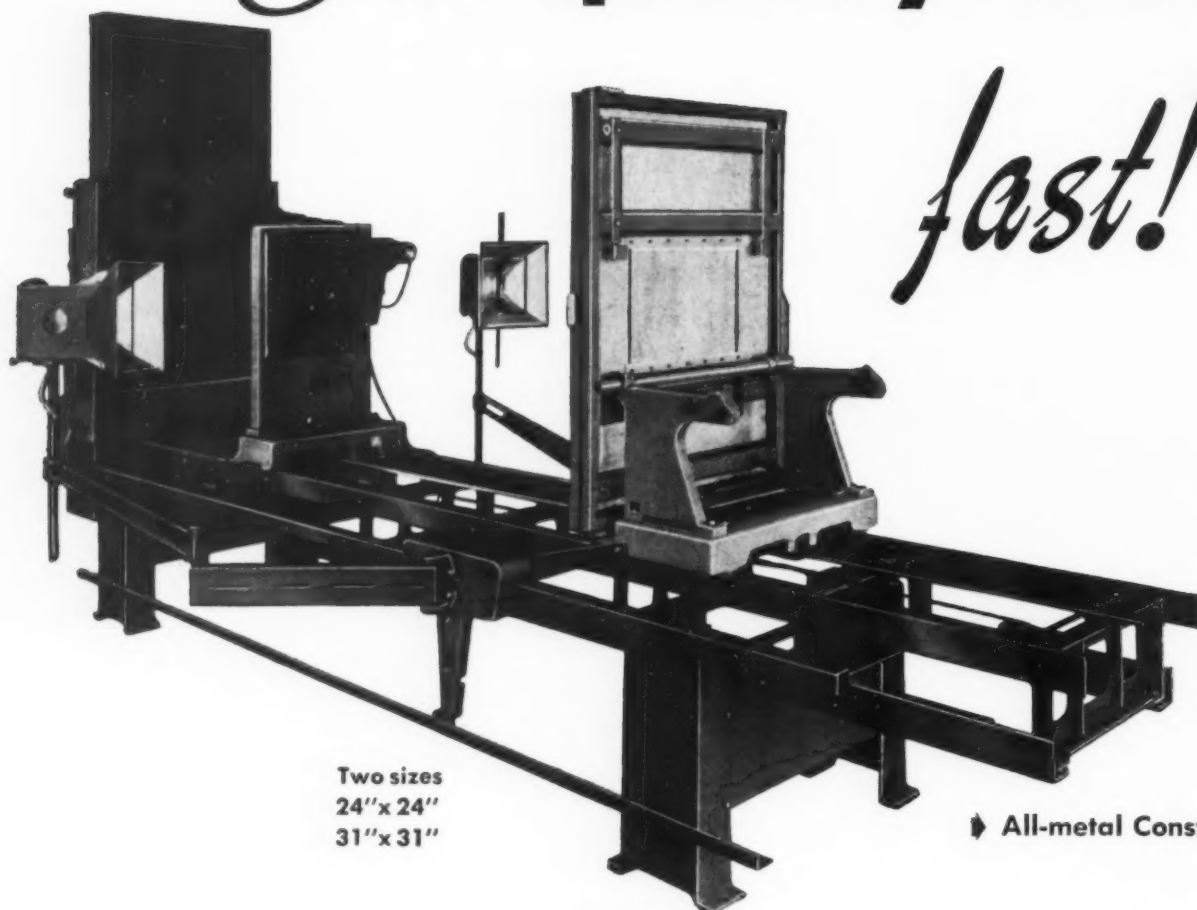
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**No time lost running in and out of darkroom.**

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Copy-setting at convenient level, on counterbalanced tilting copyboard, which is quickly adaptable to either direct or transparency copy.

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BRANCHES IN PRINCIPAL CITIES

## Six Color Press to Meet Demand for More Color

**T**HE new six-color paper offset presses which are scheduled for delivery late this year or early in 1948 by R. Hoe & Co., Inc., are another step toward meeting the growing demand for more color, according to George G. Carnegie, Jr., assistant manager of the Offset Press Division of the company. "The biggest thing in printing today—all phases of printing—," said Mr. Carnegie in an interview, "is color. The trend among the larger lithographers is toward bigger presses and more color."

These new giants will be sheet fed presses, arranged to take a maximum sheet size of 50" by 72" and will operate at speeds up to 6,000 sheets per hour, lithographing six colors all in a single operation, he said.

When asked the advantages of a six-color press over a press with fewer colors, Mr. Carnegie explained that in a great many jobs it is necessary to run the sheets several times through a press so as to obtain various tints or to provide overprinting of certain colors for special effects. The six-color presses will be used by companies which have carefully analyzed their markets, Mr. Carnegie said, and they will enable these concerns to eliminate the additional handling and loss of time involved in putting the sheets through

two or more separate printing operations.

The six-color presses will be equipped with Christensen feeders utilizing the Hoe web-type principle of registering the sheet while it is in motion. This is especially important in the handling of large sheets, he stated, as there is danger of buckling or wrinkling of the sheet and even tearing of the gripper edge

of the sheet if it is stopped for registration. All the starts and stops of the sheet common to other presses are entirely eliminated on the Hoe press, Mr. Carnegie pointed out.

Close register will be maintained through the six printing units, he further explained, by the adaptation of the Hoe principle of holding each sheet in the same grippers and at constant speed through the entire printing operation from feeder to delivery. This patented feature, it was explained, keeps to an absolute

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Old Hampshire Bond*

## Kodak Announces Film

Kodalith orthochromatic film Type II, a new film for photo-lithographers, has just been announced by the Eastman Kodak Co. Incorporating a number of improvements over previous Kodalith orthochromatic film, the new emulsion is the result of war-time research. Properties claimed for the film include: a high degree of dimensional stability; 50% increased speed; greater development latitude; improved dot etching characteristics; and the ability to lie flat without buckling or wrinkling both in processing solutions and when dry; and to take fine scribing lines.



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minimum the chances of the sheet being disturbed after it is registered and also eliminates the necessity of adjusting grippers for various kinds of paper in order to hold and maintain register on a multi-color press. The Hoe principle eliminates all transfer cylinders between printing units and utilizes travelling gripper bars. These are supported by chains which convey the bars from one unit to the next, each bar engaging and retaining hold of the sheet until it is entirely printed regardless of the number of printing units in the press.

The new quick lock-up feature on the plate cylinder permits the plates of a multi-color job to be pre-registered before going on the press.

Register is further controlled with an automatic arrangement which enables the pressman to swing the plate cylinder forward or back on its own axis or shift it to the right or left while he is at the delivery end of the press, watching the sheets, and while the press is running. This is accomplished by means of an electric motor which is installed on each end of each plate cylinder and which is actuated by switch controls. Once the plates are clamped on the plate cylinders, all register adjustments thereafter can be made by the movement of small levers at the delivery. Mr. Carnegie pointed out.

This press, thought to be the largest sheet-fed offset press ever built, will be almost 59 feet in length, 8 feet wide and 8 feet high. Its weight will be approximately 93 tons. The dimensions and weight include feeder and delivery units.

#### Opens N. Haven Warehouse

The establishment of a new warehouse in New Haven, Conn., and the expansion of the company's service facilities in southern Connecticut was announced in January by Bulkley, Dunton & Co., Inc., paper distributors. The new warehouse and the enlarged sales offices are located at 692 Campbell Avenue, West Haven, Conn. William A. Rutz, long associated with Bulkley, Dunton will continue as manager of the New Haven

branch. He will be assisted by Kenneth Weissbrod and their staff.

Bulkley, Dunton's other New England branches are located in Boston and Springfield, Mass., and with its affiliated concern, the Carter, Rice and Co. Corp., the company now is said to have the most extensive distribution network in New England, with offices in Boston, Springfield, Worcester, Providence, New Haven, Hartford, Augusta, Montpelier, Syracuse.

#### Mich. Firm Changes Name

The name of the General Printing Co., Pontiac, Mich., has been changed to General Printing and Office Supply, the firm announced during January. "In the last ten years our addition of office supplies and equipment has grown to a considerable volume," a company spokesman said. Personnel remains the same. The firm's graphic arts services include printing and lithography.



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### Announce Corner Cutter

The new Southworth heavy duty motor-driven corner cutter has been added to the line of Southworth Machine Company's graphic arts equipment and is now in production. This announcement recently was made by Melville C. Cole, Southworth's president, and came after a series of tests. In addition to its streamlined design, the Southworth corner cutter has surplus power which easily cuts a three and one-half inch lift of stock, the company states. A positive clamping device holds the lift in position and assures accurate corners. Wide range of performance is indicated by a variety of knives, which can be quickly interchanged. Locked side guides have micrometer adjustments by knurled handles at each side of the table. The point of operation is floodlighted, and foot-pedal control permits easy operation. A large box in the base collects all chips and keeps working surface clear. Safety is assured by having all working parts guarded, the announcement says.

Credit for research and design was given to Roy F. Aberle, Southworth's research engineer, and to Dave Schulkind, president of E. P. Lawson Co., for suggestions. According to Mr. Cole, distribution will be through the Lawson company, exclusive Southworth distributors in the northeastern and middle-Atlantic states, and through other Southworth dealers throughout the world.

The Southworth company is located at Portland, Maine.

### Guy H. Moore, Buffalo, Dies

Guy H. Moore, Buffalo district manager of the Meyercord Company of Chicago for 35 years, died recently in his Buffalo home after a brief illness. Mr. Moore studied art and worked as a lithographer in Wichita and Oklahoma City. He joined Meyercord about 44 years ago as an artist and lithograph engraver. Thirty-five years ago he was sent to Buffalo to build up a territory in western New York and northern Pennsylvania, now one of the company's largest. His wife, a son and a daughter survive.

### Expand Lawson Territory

David W. Schulkind, president, E. P. Lawson Company, has announced an arrangement with Southeastern Printers Supply Co., Atlanta, Ga., giving them additional exclusive representation on the complete line of Lawson paper cutters, multiple head drill-slotter, and multiple head round hole drilling machines. In addition to their seven original southern states, Southeastern will now represent Lawson in Arkansas, Oklahoma, Louisiana and Texas, excluding the Panhandle.

Mr. Schulkind also stated that the new Lawson 44" and 50" cutters are now in the process of manufacture and that one of these larger machines will soon be on display at the New York showrooms. These two machines will be available in standard, motor controlled back gauge, and automatic spacing models.

### Miehle Names Officers

Officers of the Miehle Printing Press & Manufacturing Co. for 1947 were re-elected and several vice presidents were elected recently at the company's annual meeting. Re-elected to offices previously held were J. E. Eddy, president; Phelps Kelley, executive vice-president; J. W. Coultrap, secretary; George Schultz, treasurer; and C. P. Titsworth, vice-president.

Four department heads of the Miehle organization were elected vice-presidents. They are: Carlton Mellick, vice-president in charge of sales; F. M. Bender, vice-president in charge of manufacturing; H. E. Peyrebrune, vice-president in charge of engineering; and F. P. Garbark, vice-president and comptroller.

### St. Louis Firm Moves

Garrison-Wagner Printing Co., has moved to a new enlarged plant at 2018 Washington, St. Louis. The company formerly occupied the building at 1627 Locust.

### IBM Appoints Love

International Business Machines Corp. has announced the appointment of Charles E. Love as IBM general sales manager. He was previously sales manager for its western district.

## LITHO CLUBS

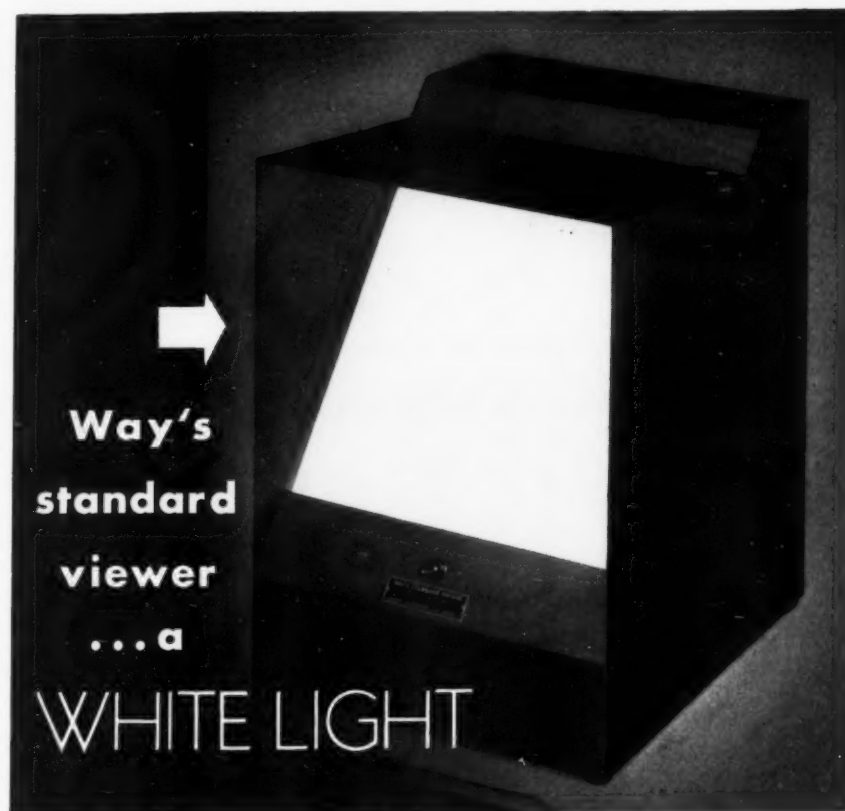
(Continued from Page 35)

of entertainment was provided. Highlight of the evening was the presentation by Mr. Rossotti of a token of appreciation to Mr. Bitter for his work as secretary of the NALC. Mr. Stevens then presented Mr. Rossotti with a hand illuminated scroll in appreciation of his work as the first NALC president.

Mr. Stevens was general chairman of the convention arrangements and Mr. Hebbeler took care of the advance arrangements in Cincinnati. W. Floyd Maxwell, executive director of the Lithographers National Association, and Walter E. Soderstrom, executive secretary of the National Association of Photo-Lithographers, who were originally scheduled to appear on the convention program, could not be present because of pressing industry affairs in New York.★★



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### LTF Plans Annual Meeting

The annual meeting of the Lithographic Technical Foundation is scheduled to be held at Saranac Lake, N. Y. during the week of June 2 to 6. Wade E. Griswold, executive director, announced during January. This meeting coincides with the convention of the Lithographers National Association at the same place.

### New Firms in East

Among the lithographing companies recently formed in the East are The Vari-Print Photo Offset Co., 264 W. 23 St., formed by David T. Singer and his daughter Charlotte Singer; the Lanstone Offset Co., (L. Kaplan), 152 East 23 St.; and Action Sample Card Co., Inc. (B. Herman), 270 Broadway, all in New York.

### ALLER PROCESS

(Continued from Page 47)

to some anxiety, has now been overcome and the finest highlights withstand the severest treatment. The exposure during printing down is

slightly longer than that usually associated with ordinary plates.

The two metals make an exceptionally good combination inasmuch as the copper has a very pronounced antipathy to water and a great affinity for ink. The stainless steel, on the other hand, is equally effective in its opposite role.

On the machine it is claimed that the faster the job is run the better the results.

Crabtree plans to install the necessary tanks for depositing the copper upon the stainless steel and also to provide for the electrolytic developing. They will work under license and will issue licenses to firms desirous of installing their own plant. In addition they will act as a school for teaching employees of such firms the intricacies of the process. There is no desire on their part to act in any monopolistic manner.

The cost is considered to be roughly equivalent to that of deep etch although the stainless steel plate in the first instance is more expensive than zinc, but its life is indefinite as

the copper deposit can be cleaned off and the plate used again and again. There is no grain on the steel and therefore nothing is lost in this direction when printing down.

In Sweden, where the process has been in use for some time on periodical work the results (which we have seen) certainly justify a sober optimism that herein may be a process which will revolutionize offset lithography.

### COLOR VIEWERS

(Continued from Page 36)

other. Therefore, if the light in your viewer contains the slightest tinge of red, yellow, blue or green, you will partially destroy or neutralize the color in your transparency which is complementary to the color found in your viewing light. Your transparency is then thrown out of color balance. For example, if your light is on the green side, the delicate pink which helps to make up flesh color is lost, and the face takes on an

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anemic look. What we need then, but never have had, is a white light . . . a non-neutralizing light . . . a white which is colorless.

Both Eastman Kodak and Ansco companies recommend that their color emulsions be exposed by the use of light showing a color temperature meter reading of 3200 degrees Kelvin. This 3200 degrees Kelvin is generally recognized by leading manufacturers dealing with light and color as being nearest to the approach of white.

When using a color temperature meter to read the color of light, you will find that any reading above 3200 degrees, will show that the color of light being measured is on the blue or cold side; any reading below 3200 degrees is on the warm side.

I have purposely designed the viewers to read slightly above 3200 degrees. There is a sound reason for this. The basic light source, the 60 watt G.E. daylight lamp, like all tungsten lamps, will deteriorate with use, causing the viewer to drop in color temperature through the per-

fect 3200 degrees. The lamp will burn out before it drops much lower than that. For peak efficiency, the lamp should be changed after long use before it burns out. I do not wish to convey the impression that a 60 watt lamp will show a reading of 3200 degrees; the color of the reflecting surfaces, glass and size of box help to give this reading.

Quantity of light is also very important. If Kodachrome and Ansco films were to be seen only by the photographer, art director and client and if they were never to go to printers ink, I would definitely suggest a bright light. Brilliant light in many cases helps to flatter most color shots, provided they are not over-exposed.

But what does a brilliant light do to the platemaker? An agency's client looks at a transparency by the use of a bright light and is thrilled. "What a wonderful ad this will make" he thinks. When he compares the proof with the transparency he is thrown into a panic. "What has happened?" he moans. "You've lost

all that brilliance . . . it's dead." You know the story.

Another thing, too much light flattens out values, resulting in loss of depth and contrast. Some blacks go green and subtle tints are burned out. The light intensity of the viewer is matched within a fairly close tolerance of 85 meter candles by the Weston meter, at 110 volts. Any departure from this figure could be partly overcome if it were possible to procure flashed opal glass of equal density.

The hooded model was designed especially for the plant color technician. The viewing glass is  $10\frac{1}{4}$  x  $10\frac{1}{4}$  inches, thus permitting your color men to place an 8 x 10 film either vertically or horizontally. A small masking plate is placed on the view glass to block out unwanted light. Masks can be improved for smaller size emulsions.

To sum up in two sentences: (1) The need for standardization is obvious. (2) It is imperative that standardization be based on white light that is not too brilliant.★★



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## From Current Literature in the Graphic Arts

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### \* HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at forty cents per page, plus six cents postage for each four pages or PB reports can be secured from the Dept. of Commerce, Office of Technical Services, Washington, D. C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

### Photography

**\*Photo - Mechanical Review.** "National Lithographer" 53, No. 12, December, 1946, pp. 36, 72 (2 pages). A process lens, recently invented by William C. Huebner, which is capable of laterally reversing negative images on plates and films without the necessity of turning the camera at right angles to the copyboard is described. Lens coating and its application are discussed. The use of modern chemical substances that reduce the surface tension of a liquid and which "make water wetter" is also considered.

**\*New Process Simplifies Color Plate Making.** S. L. Gins. "National Lithographer" 53, No. 12, December, 1946, pp. 28-9 (2 pages). The Craftint Multicolor Process is an inexpensive method of producing color plates for the low cost buyer of lithography. This process consists of a set of three processed drawing boards or acetate films bearing two benday type screens photographically invisible until developed. They are angled to prevent moire and are in perfect register. The boards provide complete camera copy for their respective color plates, the films either complete finished negatives for production of albumen color plates or final positives for the production of deep etch offset plates. By superimposing in various combinations a range of sixty-three colors is made possible.

**\*Multi-Layer Colour Transparencies.** J. S. Mertle. "Modern Lithographer and Offset Printer" 42, No. 11, November, 1946, pp. 204-5 (2 pages). The Kodachrome film comprises a celluloid base or other support on which is coated three different emulsions each sensitive to a definite region of the spectrum. The exposed Kodachrome film must be sent to the manu-

facturer for development and processing; however, the processing procedure is summarized briefly in this article. When making reproductions from transparencies of the Kodachrome type, the following factors are of great importance: lenses used for enlargement; illumination; light source and strength; the use of masks to aid color separations. These factors are all discussed.

### Planographic Printing Surfaces

**\*Tracing Plate Troubles to Their Source.** Charles F. King. "Inland Printer" 118, No. 3, December, 1946, pp. 51-54 (4 pages). The three most frequent causes of blind plate trouble are: poor gumming, incomplete development, and improper preparation of the surface prior to the applying of the base. Some cases of scumming can also be traced to the platemaking department. Information is given on how these troubles can be recognized, and how many of the plates may be saved.

**\*What's in An Etch?** William H. Wood. "Harris Impressions" 6, No. 6, November-December, 1946, pp. 2, 4 (2 pages). The functions of an etch or fountain solution are to protect the non-printing portions of the plate from taking ink during the press run and to prevent oxidation and scumming of such non-work areas when the plates are not being printed. Some of the different ingredients that are sometimes used in etches are listed and it is pointed out that many of these materials have no value. Unless an ingredient helps to promote the adsorption of gum or the tanning of the gum molecules so that they become somewhat insoluble in water, it has failed in its purpose and probably would best be left out of the etch formula.

**\*Reversed Deep-Etch Photo-Litho With Ferric Salts and Gum Arabic (I).** P. C. Smethurst. "Process Engravers Monthly" 53, No. 636, December, 1946, pp. 310-11 (2 pages). Ferric salts have been used instead of a dichromate to sensitize gum in an attempt to develop a deep-etch process in which printing positives would be unnecessary since a negative image on metal would result from printing through a negative on to the layer. Processes being used today are based on the indirect method of coating plain gelatin layers on metal, and then soaking these layers in a solution of a ferric salt in order to sensitize them. Details are given of conditions under which gelatin is hardened by ferric salts. However, difficulties encountered include unexplained variations in sensitivity of coatings coupled with the need for some storage before full light sensitivity develops.

**Printing Plate Means.** William Craig Toland. "U. S. Patent 2,413,664" (December 31, 1946). A planographic printing plate comprising in combination; a thin, flexible, support member presenting marginal surface portions adapted to constitute non-printing portions, said surfaces surrounding an opening in spaced relation to the outer edges of the support member, an insert planographic printing plate secured within the said opening and substantially filling the same with its edges lying in abutting relation to the walls of the opening, said support member providing substantial clamping edges for securing the said planographic printing plate to a printing cylinder. "Official Gazette" 593, No. 5, December 31, 1946, p. 719.

### Equipment

**\*A Simplified Constant Humidity Room.** James d'A. Clark. "Paper Industry and Paper World" 28, No. 9, December, 1946, pp. 1305-7 (3 pages). In constant humidity rooms, control is usually by wet and dry bulb thermometers, the dry bulb thermostat controlling the final temperature to which the circulating air is heated; the wet bulb thermostat controlling the temperature of the spray water. However, in this simplified system the wet bulb thermostat is replaced by a hair hygrometer, which has the following advantages over the wet bulb control: it is more sensitive; it retains its calibration in a constant humidity room for an indefinite period; and the initial and operating costs are much lower. The construction and arrangement of a constant humidity room are discussed and diagrams are given.

### Paper and Ink

**Printing Ink.** Ernest D. Lee, assignor to Interchemical Corporation. "U. S. Patent No. 2,409,215" (October 15, 1946.) A heat drying printing ink comprising pigment dispersed in a





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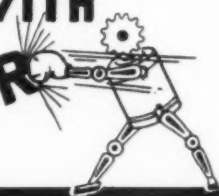
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**\*Trouble Shooting On Inks.** G. L. Erikson. "Printing" 70, No. 9, December, 1946, pp. 40-1, 53-4 (4 pages). The following ink problems are discussed: bleeding, color changing, flying or spraying, trouble caused by "dopes," metallic inks, blocking out, printing on heavily waxed paper, imprinting over varnished surfaces, "backing up" problems, the action of ink on rollers, the action of age on inks. Many useful suggestions are given.

**\*Coating on a Paper Machine.** Frank W. Egan. "Paper Trade Journal" 123, No. 23, December 5, 1946, pp. 84, 94 (2 pages). Magazines and newspapers will soon all be printed on clay coated paper and in three or four colors. A 5 to 6 pound clay coat can be applied successfully to a paper web on a paper machine and this coating will serve as an excellent base, with proper calendaring, for printing. Since clay costs less than pulp, the cost of paper can be reduced. Proper arrangement of the breaker stack, the dryers, the coating machines, the calendar and winder is discussed.

**Starch For Paper Coating.** Tappi Monograph Series No. 3, Tappi Coating Committee. 1947. 120 pp. A compilation of up-to-date technical information on starch and its application in the coating field, contributed by authorities on various phases of the subject. There are 21 chapters which cover chemistry of starch, physical testing, application, mixtures with other adhesives, water-resistant coatings, and methods of production of different varieties of starch. Some of the chapters include extensive bibliographies and patent references.

#### General

**\*Developments in the Graphic Arts —1945.** Robert H. Simmons. "Paper Trade Journal" 123, No. 24, December 12, 1946, pp. 27-34 (8 pages). Developments in the graphic arts during 1945 were mainly in the nature of progress and expansion of methods and processes already in use. Developments were classified into the following groups for discussion: paper, printing inks, printing processes, newspapers, plastics, photo-composing, photography, offset printing, silk

screen process, adhesives, fluorescent light, electronics and infra-red, research, and miscellaneous.

**\*Lithography As Found in Germany —Part II.** Paul W. Dorst. "Modern Lithography" 14, No. 12, December, 1946, pp. 43, 45, 47, 75 (4 pages). Descriptions are given of diazo processes as found at Kalle and Company, which manufactures Ozalid and other light-sensitive materials using diazo compounds. The diazo compound used in the processes of making transparencies on Astralon and for making litho press plates, costs about twice as much as ammonium bichromate, and is about three times as sensitive to light and the sensitivity to light does not vary with the relative humidity of air with which it is in equilibrium. The manufacture of etched glass halftone screens and gravure screens in Germany is discussed.

**\*Planning Two-Colour Work.** "Modern Lithographer and Offset Printer" 42, No. 11, November, 1946, pp. 202-3 (2 pages). The advantages and disadvantages of two color machines are discussed. Advantages include the saving in time on the run and the reduction of difficulties of registration. Probably the greatest disadvantage of the two color machine is the difficulty of superimposing one color on another. Another difficulty that arises when printing two colors together is the tendency for the image on A cylinder to reproduce itself on B cylinder, giving rise to blinding, greasing, and thickening of B plate. Other problems that are discussed include: securing a sharp impression, order of printing on four-color jobs, and troubles with the brush.

**\*Back to Fundamentals.** "National Lithographer" 53, No. 12, December, 1946, pp. 34, 58 (2 pages). A system is suggested of recording the filters used when making a set of color separated negatives in order to be able to later distinguish the color recorded by each negative. In order to produce the best results when producing a set of color-separation negatives, the whole set should be developed at the same time. The causes and treatment of spots on a plate are discussed. A method of checking pressure between the blanket and plate to ensure that a minimum of pressure is being used is described.

**\*Duplication (Photo - Lithography).** A. Haigh and H. M. Cartwright. "Process Engravers Monthly" 53, No. 636, December, 1946, p. 330 (1 page). The following methods of duplication are discussed briefly: duplicate originals are patched in position and photographed to make one large negative; transfers are taken from the original

(Continued on Page 91)

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(Continued on Page 89)

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#### **Lithogs Aid Red Cross**

Sidney P. Voice, Consolidated Lithographing Corp., and Eugene B. Martens, Boro Offset Corp., are co-chairmen of the Brooklyn trades and services section of the 1947 Red Cross campaign. This section covers 15 industries, and Kenneth Heiberg, Brooklyn Press, is chairman of the graphic arts division.

#### **Gould Heads Drive**

Twelve co-chairmen have been appointed to assist Harry E. Gould, president of Reinhold-Gould Inc., New York paper merchants, who recently accepted the chairmanship of the National Foundation for Infantile Paralysis appeal among the members of the fine paper and greeting card

industries. The twelve are: S. T. Baron, Royal Paper Corp.; Joseph O. Bulkley, Bulkley, Dunton & Co.; John Franzen, Hammermill Paper Co.; Louis Gailer, Whiting-Plover Paper Co.; Samuel Garner, J. E. Linde Paper Co.; Charles A. Gordon, Oxford Paper Co., Inc.; George F. Gray, Henry Lindenmeyr & Sons; W. P. Heilman, S. D. Warren Co.; Joseph A. Moses, Falulah Paper Co., Inc.; John P. Osborne, The Champion Paper & Fibre Co.; Paul K. Roth, H. P. Andrews Paper Co.; and F. H. Savage, International Paper Co.

#### **Hoe Reports Earnings**

For the first time since R. Hoe & Co., Inc., became a publicly-owned enterprise in 1924, the company is entirely free of long-term debt, Joseph L. Auer, Hoe's president, stated in his annual report to stockholders, issued during January. During the fiscal year which ended September 30, 1946, a \$750,000 bank loan was paid off, and a revolving bank credit of \$1,250,000 terminated. Mr. Auer said that "barring unforeseen delays, the present fiscal year should see capacity output or more than double the 1946 rate."

"The close of the first year of post-war operations," Mr. Auer said, "has ended an eight-year program which has wiped out \$5,413,243 of debt, preferred stocks and other accumulated obligations which existed when the present management assumed control in October, 1938."

Sales for the year amounted to \$6,221,259 which resulted in a net profit after all charges and taxes of \$447,284. "This profit resulted exclusively from operations and not from any federal tax carry-back," Mr. Auer said. "The management considers this satisfactory considering the many vexing problems encountered which were entirely beyond its control."

The Hoe Company later announced a net profit of \$384,585 for the three months ended December 31, 1946, but Joseph L. Auer, President, stated that "these results should not be accepted as a criterion of what can be expected from the current quarter."



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## TECHNICAL BRIEFS

(Continued from Page 85)

photo-litho plate and patched up for transferring in the usual way; direct transfers are made on an offset transfer machine; duplicate positives or negatives are fixed in position to make a large composite positive or negative; a step-and-repeat negative or positive is made; a single negative or positive is stepped-up on the plate in successive exposures.

**Transfer Material.** William Heinecke and Frieda Heinecke, assignors to The Di-Noc Manufacturing Company. "U. S. Patent No. 2,409,564" (October 15, 1946). A composite transfer sheet comprising in combination a bottom base sheet of paper; a sheet of ethyl cellulose coated on the upper face of said base sheet; a photo-sensitive layer on the upper face of said sheet of ethyl cellulose, and a top layer of vinyl resin. "Official Gazette" 591, No. 3, October 15, 1946, p. 481.

**Printing Process.** Edward Jahoda, assignor to Walter M. Fuchs. "U. S. Patent No. 2,412,889" December 17, 1946). In the art of printing with moisture repelled, greasy printers' ink with a non-hygroscopic, initially untanned gelatin surfaced, thin, water absorbent, wet strength paper printing plate having a superficial printing image of hardened gelatin on and surrounded by an unhardened ferrogelatin background, the image having been produced on the background by surface contact thereof with an original image containing a primary chemical which reacts superficially with the ferrogelatin background to harden the engaged portions thereof to form the selective and superficially hardened image, so that there is unhardened gelatin underlying the image area as well as surrounding it, the step of feeding moisture to the plate from the back thereof, so that the moisture passes through the plate to the printing surface thereof, thus maintaining the water balance therefor, and also maintaining a constant minimum differential of level of the image and non-image areas, by applying the paper to and in contact with a moist porous stone block which wets and cools the paper. "Official Gazette" 593, No. 3, December 17, 1946, p. 409.

**pH—Where and How to Use It in Lithography.** F. R. McCrumb. "Modern Lithography" 14, No. 12, December, 1946, pp. 28-9 (2 pages). The pH scale may be regarded as a scale of active acidity and alkalinity. The principal application of pH in lithography is in control of the fountain solution. In addition, pH control of the albumin coating mix is useful. The effects of pH and the factors affecting it are discussed.★★



## ADVERTISERS' INDEX

FEBRUARY, 1947

Acme Litho Plate Graining, Inc.	88	Lawson Co., E. P.	40
Allen Associates	Jan.	Litho Chemical & Supply Co.	15
American Graded Sand Co.	38	Lithographic Plate Graining Co. of America	78
American Type Founders	72	Lithographers Service Co.	52
American Writing Paper Corp.	13		
Anso	46	Macbeth Arc Lamp Co.	Jan.
		Mallinckrodt Chemical Works	80
Baker Reproduction Co.	90	Mark & Son, John G.	88
Bartels Co., Gordon	7	Masking Paper Corp.	Jan.
Baum, Russell Ernest	90	Marvellum Co., The	76
Bensing Bros., & Deeney	Jan.	Mason-Moore-Tracy, Inc.	90
Bingham's, Sam'l, Son Mfg. Co.	43	Maxwell Paper Mills	Jan.
Both, Otto A., Corp.	82	Mead Corp., The	50
Brown Bridge Mills	Jan.	Merck & Co., Inc.	20
Bulkley, Dunton & Co.	Jan.	Miehle Printing Press & Mfg. Co.	3rd Cover
		Miller Printing Machinery Co.	Jan.
Cantine Co., Martin	Jan.	Mohawk Paper Mills, Inc.	56
Carew Mfg. Co.	73	Monk, C. O., Inc.	23
Central Compounding Co.	71	Moore Laboratories	Jan.
Champion Paper & Fibre Co.	24		
Champlain Co.	Jan.	National Association of Photo-Lithographers	60
Charlton, F. M., Co.	6	National Carbon Co.	Jan.
Chillcothe Paper Co.	Jan.	National Photocolor Co.	Jan.
Coxhead Corp., Ralph C.	52	Neenah Paper Co.	Jan.
Craftint Mfg. Co.	Jan.	Nekoosa-Edwards Paper Co.	74
Cramer, G., Dry Plate Co.	82	Norman Willets Graphic Supply Co.	88
Creative Prods. Co.	Jan.	Northwest Paper Company	16
Crescent Ink & Color Co.	Jan.		
Crocker-McElwain Co.	Jan.	Oxford Paper Co.	10
Dayton Rubber Mfg. Co.	Jan.	Paisley Products, Inc.	80
Di-Noc Co.	22	Paper Sales Corp.	62
Direct Reproduction Corp.	58	Parker Printing Preparations Co.	88
Dixie Plate Graining Co.	Jan.	Parsons Paper Co.	Dec.
Douthitt Corp.	Jan.	Photo Litho Plate Graining Co., The	86
Driscoll, Martin, Co.	79	Pitman, Harold M., Co.	12
Du Pont, E. I. de Nemours & Co.	48	Process Litho Arts, Inc.	86
Eastern Corp.	Bet. 52 & 53	Rapid Roller Co.	21
Eastman Kodak Co.	37	Rathbun & Bird	88
Electron Lithoplate Corp.	Jan.	Reinhold-Gould, Inc.	68
Esleek Mfg. Co.	85	Reliable Lithographic Plate Co.	Jan.
		Rising Paper Co.	Jan.
Fitchburg Paper Co.	11	Roberts & Porter, Inc.	54
Fox River Paper Co.	14	Roosen, H. D., Co.	Jan.
French, Chas. A., & Co.	86	Rutherford Machinery Co., Div.	Jan.
Fuchs & Lang Div.	Bet. 10 & 11		
		Senefelder Co., Inc.	2nd Cover
Gaetjens, Berger & Wirth, Inc.	81	Shostal Press Agency	88
Gegenheimer, Wm., Inc.	90	Siebold, J. H., & C. B., Inc.	Jan.
General Scientific Products	19	Sinclair & Carroll Co.	78
Godfrey Roller Co.	Jan.	Sinclair & Valentine Co.	41 & 64
Goetz American Optical Co., C. P.	90	Slight Metallic Ink Companies	90
Graphic Arts Corp.	9	Southworth Machine Co.	84
Graphic Process & Products Corp.	Jan.	Spero, J. & Co.	87
Gummed Products Co.	84	Sperry Corp.	17
		Standard Tag Co.	80
Hammermill Paper Co.	3	Stevenson Photo Color Separation Co.	82
Handschy, A. E., Co.	82	Strathmore Paper Co.	66
Harris-Seybold Co.	18 & 4th Cover	Syntro Co.	75
Howard Paper Mills	Jan.		
Hunt, Philip A., Co.	4	Triangle Ink & Color Co.	Jan.
International Business Machines	44	United Mfg. Co.	Jan.
International Paper Co.	8		
International Press Cleaner & Mfg. Co.	Jan.	Vasel Mfg. Co.	84
International Printing Ink	39	Vulcan Proofing Co.	Jan.
Johnson Co., Charles Eneu	Jan.	Wagner Litho Machinery Co.	42
		Warren, S. D., Co.	Jan.
Kimble Electric Co.	86	Way, Wm. P.	77
Kohl & Madden Printing Ink Co.	Jan.	Western Litho Plate & Supply Co.	Jan.
		Weston, Byron, Co.	Jan.
		Whiting-Plover Paper Co.	Jan.
		Zarkin Machine Co.	70
		Zarwell, H. D.	Jan.

(The Advertisers' Index has been carefully checked but no responsibility can be assumed for any omission.)



"... who in hell is dis yere Kilroy, Cuthbert?"

## ...Kilroy gets around!

**S**O does advertising. But the difference between some people and Kilroy is that some people are choosy where they go. Just like business paper advertising. It doesn't go just any place, but concentrates its attention in specialized fields where the advertiser can obtain the maximum benefit. Not helter-skelter, hit-or-miss, but concentrated and specialized!

Now, if you would like to concentrate some of your advertising in the field of Lithography, we suggest consideration of a publication which specializes in reaching this field, such as

### **MODERN LITHOGRAPHY**

254 WEST 31st STREET

NEW YORK 1

*Member, Audit Bureau of Circulations*

## **TALE ENDS**

**A** REAL tribute was paid to Ken Bitter, secretary of the national Association of Litho Clubs at that group's annual election January 25. There had been a round of nominations for president, vice presidents, and treasurer. When the chairman called for nominations for secretary, a deep voice from the back of the room boomed, "I move nominations be closed." A spontaneous cheer went up, and Ken Bitter was declared elected by acclamation. Mr. Bitter never had a chance.

★

Marty Wezeman, retiring president of the Chicago Lithographers Club, and Mrs. Wezeman, were honored at the NALC banquet when someone announced that it was their 23rd wedding anniversary.

★

Quite a few southern accents were heard at the convention after many of the delegates ventured across the Ohio River into Kentucky. Probably from drinking out of Dixie cups.

★

With Electric Boat and Sperry now making presses, we are wondering why Kaiser-Frazer, Henry Ford or Lockheed hasn't shown up with something along that line.

★

Did you know the new Willard press is a four-color job? Yessir—the body of the machine is cista green, press controls are bright yellow, red is used at all lubrication points, and buff is used to finish off the gay (and practical) color scheme. That adds up to four.

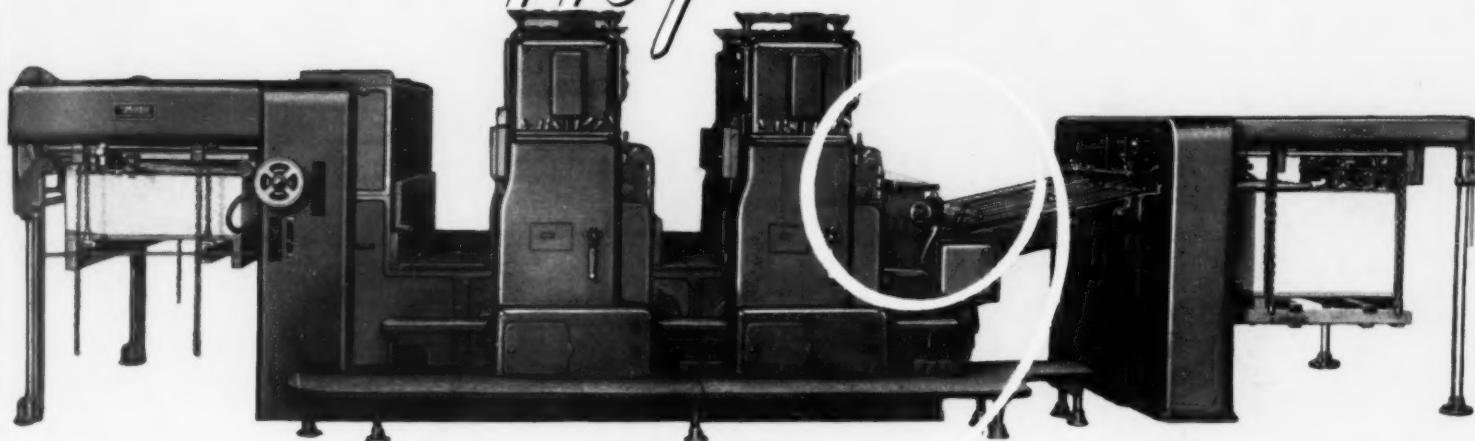
★

The Baughman Co., Richmond, Va., sent us the last sheet of a 304,000 run, all from one albumen plate. Although this isn't the all-time high, it is certainly something that a lot of shops might shoot at.

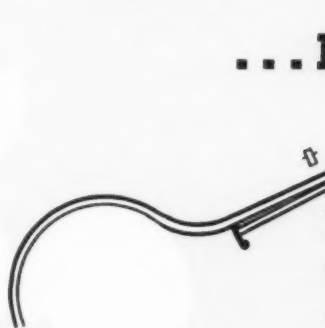


The basic Miehle improvement  
that paved the way to . . .

*Higher Production*



## ...NEW MIEHLE OFFSET PRESSES



The schematic diagram at the left illustrates the basic improvement that paved the way to the high production of the new Miehle Offset Presses. *Each sheet is registered while still partially covered by the preceeding sheet as the latter moves off the feed board.*

This revolutionary extension of the stream feeding principle provides a substantial increase in the time available to register the sheet *while at rest*—yet the sheets follow one another into the press more closely, thereby making possible a smaller gap and consequently smaller cylinders.

The results are exceptionally high running speeds without loss of precision register, lower surface speed, conveniently low operating height and many other advantages.

All features are described in detail in the booklet on the new Miehle High Production Offset Presses. Write for a copy—or ask your Miehle Representative for full information.

### BUILT IN TWO SIZES One to Four Colors

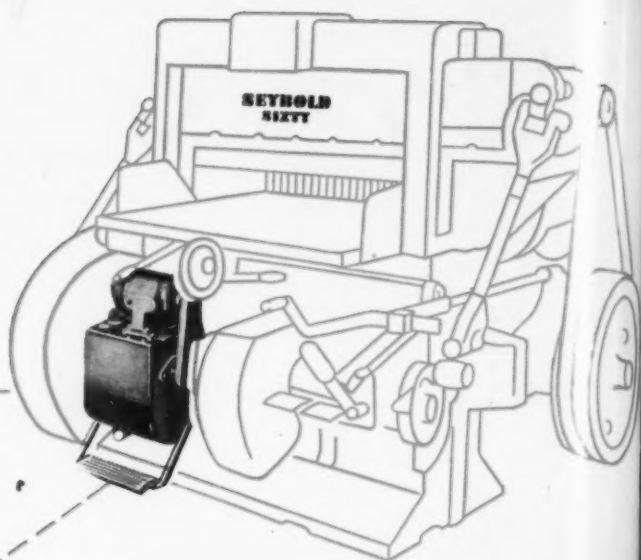
Miehle 61		Miehle 76
6500	Speed at Register	6000
42" x 58"	Maximum Sheet Size	52" x 76"

**MIEHLE PRINTING PRESS & MFG. CO.**  
2011 Hastings Street (14th and Damen)  
Chicago 8, Illinois



HOW THE SEYBOLD "SIXTY" SERIES

OF PAPER-CUTTING MACHINES



SAVES

Operator-energy

Know-how and operator-energy are the things you buy when you hire a cutter operator. And operator-energy is far too valuable these days to be wasted. Consequently, both you and the operator are interested in conserving it, utilizing it to the very best advantage.

Consider, for a moment, how much operator-energy is expended in an average day's paper-cutting operation. The laborious job of bringing the clamp down to the stock many times during the day to determine the line of cut, takes its toll of

your operator's energy—and thus of your profits.

Seybold has taken the drudgery out of clamping operations. With the new Seybold "Sixty" treadle cutters, a touch of the toe is sufficient to bring down the clamp. A clamp booster unit does the *hard* work.

We think such economy of energy and time is worth while. We are sure that it will pay off in more accurate work and increased production. If you agree, let's talk it over. A Harris-Seybold representative will be glad to call, at your convenience.

ANOTHER EXAMPLE OF ENGINEERING THE HUMAN ELEMENT AT

*Seybold*

**HARRIS-SEYBOLD**

HARRIS PRESSES • SEYBOLD CUTTERS • OTHER GRAPHIC ARTS EQUIPMENT  
HARRIS-SEYBOLD COMPANY • GENERAL OFFICES, CLEVELAND 5, OHIO